

INSIDE

NO FRAUD

OVER 150 FLORIDA BANDS



FLORIDA'S  
MUSIC MAGAZINE



TOM PETTY  
AND THE HEARTBREAKERS



FLORIDA SPOTLIGHT



FAITH NATION

S L O W

NUCLEAR VALDEZ



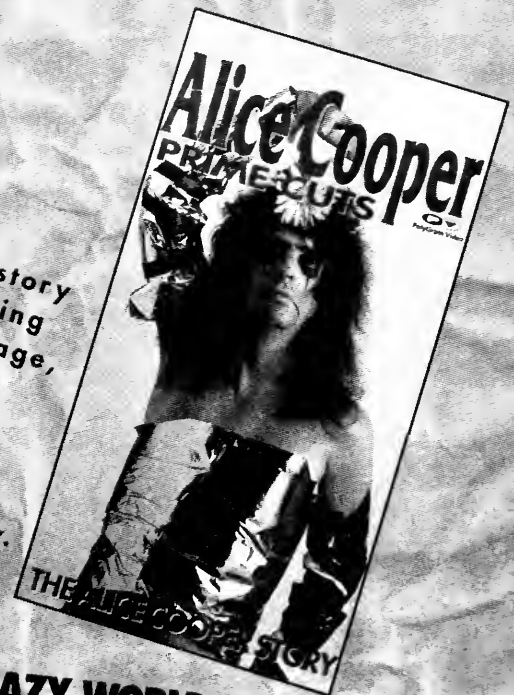
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# THRUST

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*No Fraud bringing the world up to date on their musical developments*

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I discovered the truth behind the name "Faith Nation." Much like the old Lakotah peoples, the idea of the hoop-great nation was something you carried in your soul. The Nation of the Sioux was wherever the people were; it was carried in their beings because they knew it to exist. It was faith of the nation that kept it strong.... And it's the music that {Faith Nation} carry with them. Like the great hoop, it always continues.

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## OVER 150 ORIGINAL BANDS AND ARTISTS IN THIS ALL-FLORIDA ISSUE!

I never realized how much original music there was in Florida until I asked everyone to write in about their favorite unsung local and regional bands. I expected the usual smattering of new promos, tapes, flyers and trinkets; what I received was a deluge of musical submissions from across the state. From Tampa, Orlando, Miami, Ft. Lauderdale, Jacksonville and Gainesville to the smaller areas of our state including Odessa, Venice and even Yeehaw Junction, the consensus was clear: original music is exploding onto every local scene.

A meeting, I thought, needed to be called to order. After all, isn't that what executives are supposed to call when presented with an avalanche of this magnitude?

"Thrusters," I said to my staff, "we must do something. Our mailbox is stuffed with music from Florida's bands and artists." The thought of converting my staff into religious fundamentalists and starting a bonfire crossed my mind, but only for a moment, for I was never one to release CFCs (chlorofluorocarbons or close-minded fundamentalist culprits, take your pick) into the atmosphere.

'Then a better idea came to mind: Why not tell our national publicity contacts that we were out of town for the month? Then, while the silence of the phones allowed us to focus our attentions, we could do something that no Florida music magazine has ever done — an issue completely dedicated to the original music of the state's residents. No LA bands, no New York bands, no Seattle bands — just Florida bands from the unknown to the household names.

What a concept; what an even better reality, the proof of which you are now holding in your hands. The tag on the cover is not a joke. There are over 150 Florida bands and artists in this issue. It's a statement that needs to be repeated loud and clear: Florida original music can stand up against any music in the world.

And what better issue to devote to Florida's finest than this: our annual Fall convention issue. Zoned versions of this month's Thrust will be inserted into each registrant's goodie bag at the Concrete, CMJ and New South conventions, all happening during the month of October.

For those of you who aren't sure what these conventions are about, here's some brief details:

Concrete Foundations Forum is a hard rock/heavy metal convention that takes place this year from October 3-5 in Los Angeles. It gives the genre's industry, bands and fans a chance to do business, have fun and see some of the best hard rock/metal signed and unsigned bands the world has to offer. There's a complete feature with the Forum's founder, Bob Chiapardi, inside. ... So check it out for more details.

CMJ is a dual-focus convention held in New York City from October 31-November 2. Developed by the College Music Journal, this convention has alternative and metal segments, paralleling the weekly industry tip sheet, also published by CMJ. This convention is great for seeing up and coming alternative and underground bands, as well as for networking with independent labels.

New South Music Showcase takes place in Atlanta from October 2-6. Instead of focusing on a genre, this convention focuses on a region. You guessed it, this is the Southeast's biggest convention and is based upon Austin's hugely successful SXSW. NSMS features showcases of regional bands for A&R reps, as well as having panels and workshops for varied interests. If your convention budget dictates that you're driving instead of flying, this may be the Fall convention for you.

All three of the above conventions cater to industry newcomers, bands, fans and convention-hopping pros. If you need information on any of these conventions, look for promotional space elsewhere in this issue.

Before moving back to Florida music, don't forget that Florida has its own conventions, too. They just aren't happening until January and February. Stay posted for information on Tampa's Southeastern Music Conference (headed up by Morrisound's Jim Morris), and one in Miami, both in early 1992.

Last month I mentioned that Thrust was working on a statewide, comprehensive band and artist directory to appear in an upcoming issue. Well, the Florida Band and Artist Directory™ is well under way. This is how it works: If you are in a band, or you're an artist whose primary work is original music (not cover tunes), you can be listed for free. Just send a postcard (no letters please) with the following information: Band name, band contact for book-

ing or professional inquiries (including address and phone number), contact for fan club information (including address and hotline phone number if available), ten word or less descriptive of your band's music or style (this is kept very open-ended for your interpretation so that you don't feel like you have to pigeon-hole your music), and if you have product available, its name and where can it be purchased.

Send the postcard to Florida Band and Artist Directory™, c/o Thrust Magazine, 12467 62nd Street North, #103, Largo, FL 34643. All postcards must be received by November 15th, 1991.

I want every band and artist who plays original music in Florida to send in a postcard. It does not matter what genre music you play. Everyone from rock to country to jazz to alternative is welcome to receive their free listing. Also look for blank self-addressed postcards where you pick up your copy of Thrust.

How many original bands and artists are there in the state of Florida? A realistic estimate will have to wait until the postcards start coming in, but if the hundred plus bands featured in this issue is any indication, Florida must be bursting at the seams with original music.

That brings up my next question: As a reader of Thrust, would you prefer that we feature only Florida bands, or do you enjoy stories on national bands as well who may be coming through the area? Where would you divvy up the pie? Send in your observations, ideas and suggestions to me at the above address. Or call and write your local Thrust reps as listed in the masthead to the right if you need immediate attention.

A couple more things: Thrust is looking for someone to take over the Gainesville section of the Florida Music Report. Please call me if you are a Gainesville writer looking to support your local scene and get published while doing it.

To the fans of the Metal Awards who stubbornly discount all forms of music and metal besides death: Wake up! You are as close-minded as the people who insult your music without appreciating it for its own merits. Metal is much more than death, whether it's brutal enough for your personal taste or not.

Hey, what are you waiting for? Get the postcards out and hop into our All-Florida issue of Thrust.

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THRUST™ is published by THRUST, Inc., 8401

9th Street N. #B-220, St. Petersburg, FL 33702. ©

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**THRUST**  
BY JOHN URBAN

Excited as hell, little Billy waits in line for the main attraction at Hypeworld, Florida's newest theme park.



Still in line, no longer quite so little Billy makes good use of the time by reaching puberty, losing his virginity, falling in love, getting engaged, getting married, working his way thru college, starting his own business, raising three kids, getting divorced & retiring.

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It was destined for Tom Petty & the Heartbreakers: Mike Campbell (guitar), Benmont Tench (keyboards), Ron Blair (bass, later replaced by Howe Epstein) and Stan Lynch (drums) to make it big. Call it gut instinct, intuition, whatever ... but I knew when the Heartbreakers' debut album was released in 1976 that this was it. This was rock & roll ... the passion, disdain for authority and the all important "attitude" rolled up in one. From the sultry vocals of "Breakdown" to the rebelliousness of "Anything That's Rock n Roll," Tom Petty, though not the best rock singer in history, was very convincing. The 1978 release of *You're Gonna Get It* matched, if not exceeded, the moodiness of their debut. "Listen To Her Heart" dripped with over-confidence, backed with the soon to be trademarked 12-string guitar style, while the title track "You're Gonna Get It" sounded its "what comes around goes around" anthem with a hint of remorse. Though Petty came on impudent and angry, he was also a terminal romantic.

# TOM PETTY AND THE HEARTBREAKERS

## RETURN OF THE GONE GATORS

Arriving on the scene in the midst of the "punk-rock-disco-thing," the Heartbreakers were swiftly labeled "New Wave." Never mind that they could play their instruments, they wore black leather jackets ... only punks wore leather! Yet the music was a blend of everything that was rock & roll ... from the past, the present, and possibly the future.

By the time *Damn The Torpedoes* came out in 1980 the punk labels were well peeled off. TP & the HB's had a new classification, that of a street poet, if you will ... one who takes life's battles, frustrations, and yes, even victories ... transcending them into some great rock & roll. When a writer once told Tom about the effect his lyrics had on fans, he was quoted as saying, "It's only rock & roll ... disposable crap that won't mean much in ten years." One also got the feeling that maybe the band was ready to do some experimental music. After all, Tom had mentioned in an interview that he didn't want to be tied down to any one style, that if he felt like using a hundred chanting Eskimos in the studio, he would.

*Hard Promises*, released in '81, reconfirmed the critics' belief that Tom was the Dear Abby of rock. He didn't just sing to the crowd, he sang for them. Emotions that mere mortals couldn't put into words, Petty conveyed effortlessly. 1983's release, *Long After Dark* drifted around musically, though Tom was still a fighter for the underdog.

Fighting burnout, Petty went back to his Southern roots, and back to the Heartbreaker's hometown of Gainesville to gain inspiration. The result, *Southern Accents*, lightened up the mood. Other instruments were introduced to the band as well as celebrity co-writers. There was also a slight change in the lyrical content. The songs were more about characters and the idiosyncrasies of life than personal messages.

TP and the HB's had their feet well in the door of superstardom. The double live album, *Pack Up The Plantation*, is one of the best live albums ever released. The essence of the band's live show was successfully captured on tape.

*Let Me Up I've Had Enough* was filled with tongue-in-cheek humor, quirky characters and varied musical directions. Then the Heartbreakers took a "sabbatical," and Tom worked on his solo album, *Full Moon Fever*. The biggest selling album of Tom's career to date, *Full Moon Fever* exposed yet another side of Petty's writing. Varied

members of the Heartbreakers played on it, as well as other musical luminaries. ... And now we get *Into The Great Wide Open*, perhaps the most off-the-beaten path Heartbreakers album yet. According to Tom, the new release is not the product of a docile band. "I don't think we've mellowed, necessarily, as much as I've just tried to take a different approach. You get tired of being angry and cocky. I think in these times you need honesty more than anything else. The singers that people admire most are the ones that [you] believe what they're singing. So what's the easiest way to get that? — Tell the truth."

A seemingly charmed career? Not exactly. There were many complications along the way: Stan quitting the band (for

How did you spend your summer vacation?

Working. Actually, we've been in the studio about five or six months.

How was it ... working together again?

It was fun. Yeah ... it was good to have the five of us together and do a project. We went in, wrote twelve songs and recorded twelve songs. Usually we have a bunch of tunes to pick and choose from. This time we just did the twelve and they all fit into the theme.

*Into the Great Wide Open* has a different feel to it from past Heartbreaker albums.

Well, Tom did his solo album with Jeff Lynne and we wanted to work with Jeff

"All Or Nothing" is reminiscent of earlier stuff.

That's probably because I produced that track. Depending on where an idea originates dictates how the direction of the song is going. I think Jeff is good. He has a definite sound, so the things that he writes and contributes to have an identifiable Jeff Lynne style and texture.

So Jeff was involved with the whole album?

He was greatly involved with the record, though mostly on the musical arrangements. All the stories, lyrical images and vocal images — that's all Tom. Tom writes about 98% of the words, 'cause he has to sing what he writes, but Jeff's real good at arrangements and riffs.

Seems like Tom's lyrics are changing. On most songs the writing was on the wall, so to speak, but lately his lyrics leave you guessing. What does he mean? What's he saying?

They can be whatever you want them to be.

How do you feel about the statement that you and Tom are one of the best songwriting teams in the music industry?

I don't know how I feel about that ... very flattered. It makes you feel good to hear that. We just do the best we can and hope everybody likes it.

Is it easy for you and Tom to write together after all these years?

It's easy working together but it's never easy writing great songs. Coming up with a tune that people will want to hear over and over is difficult. It's also difficult when you have a few hits, and then each song you write ... you want it to be bigger than the last one. Always trying to top yourself is difficult. As far as playing together, we kind of have a distinctive feel for what works.

Are you ever surprised when a song was never considered hit material but became huge?

Constantly. I'm amazed when we get a hit (laughter). Well, you never know; you can't try to write a hit. The greatest song usually happens 'cause you do it when you're inspired. Then you play it back and go yeah, that might be a hit, but you don't start out that way.



minutes), bankruptcy, the much publicized MCA lawsuit, a broken "never-to-play-again-hand," album retail price release standoffs, more lawsuits ... you get the picture. Through it all the Heartbreakers have stuck it out (except for bass player Ron Blair, who left a few years ago to retire from touring).

Every true fan knows that the distinctive Heartbreaker sound is a joining of these talented musicians, most opponent of which is Michael Campbell, the guy behind the signature-style guitar; melodies, and a unique player in the guitarist conglomeration of today's music industry. The following is an excerpt from an interview from the usually quiet guitarist who proved to be quite articulate.

again. He's a lot of fun to work with and we wanted to keep that same energy of *Full Moon Fever* but inject the Heartbreakers input into that. That was our intention. The rest of the band liked working with Jeff, too. He does so many things well. We were able to learn from him. It's also nice having a producer that's also a musician. It takes a lot of the pressure of decision making off the band. Things move along faster.

"Learning To Fly" definitely has a Jeff Lynne/ELO feel to it.

That started with chords that Jeff had, and Tom helped finish it, putting words to it.

**Does the band get to choose which songs to release as singles?**

Well, the record company usually tells us what they think, and we say what we think, but at the end of the day you don't want to force a song on them that they're not behind. Usually they say, "Let's go with this one," and we say, "Great." We're not going to argue with them. Most of the time they're right.

**Do you ever read the hit charts?**

Tom does to an extent. It's interesting to see which tunes pick up in different regions. I really don't read them at all.

**Besides working on *Into The Great Wide Open*, the whole band is always off on some musical venture or another. What have you been doing between albums?**

Before Del Shannon died I produced half an album for him. I'm producing Patti Scalfia's album. It's really good; she's a singer, sounds kind of like Ronnie Spector, and she writes intelligent lyrics. I think people will be surprised; she's not just some famous guy's (Bruce Springsteen) wife.

**Are you playing on her album?**

Yeah. There's a lot of my guitar there. I mostly recorded it at the

any video we've done before.

**What changes have you seen in the music business since the Heartbreakers started recording?**

It seems like there's just tons of music. You've got a whole rap culture, the hip-hop thing ... but a lot of it to me is just disco in a different color. There's just so much music now competing for a place ... from Bonnie Raitt and Don Henly to B.B.D. to Poison ... all these different styles. There are thousands of bands representing each kind of music. It seems like there's less and less time for rock & roll. That makes me kind of sad, but that's my era. The main thing is there's so much music and only twenty-four hours in a day. You can't make time for everybody.

**Even with all the different variations, do you think it's harder for a new band to gain a foothold in the industry?**

I wouldn't want to be in a new band right now. There's so many people, and so much competition. With radio programming being stylized, having to play so much rap, and so much this and duh-duh-duh to make all the people happy, there's less space for a new band to fit in to. It was hard when we started but there's much

**"Constantly. I'm amazed when we get a hit (laughter). Well, you never know; you can't try to write a hit. The greatest song usually happens 'cause you do it when you're inspired. Then you play it back and go yeah, that might be a hit, but you don't start out that way." Michael Campbell on the art of songwriting**

studio at my house. We wrote one song together. It would have been done sooner but she took time off to have a baby and I took time off for the tour.

**I think Ben (Tench) has been through town many times with some band or another.**

That's 'cause he's great. People want him on the road and to co-write and stuff.

**Howie, Stan and especially Tom are either writing, playing, producing or co-producing with someone somewhere.**

We're all wild about music. We're thinking of changing the name of the band to Tom Petty and The Producers.

**I've seen the thought provoking "Learning To Fly" video on MTV. What song is next for the video treatment?**

We did "Into The Great Wide Open." It's cool. We did it with Julian Temple. We've got a bunch of cameos from people that we were fortunate enough to meet. The tune's about this guy named Eddie who goes off to Hollywood to make it. The video follows a fairy tale story line. Johnny Depp is Eddie, Faye Dunaway plays the agent who discovers him. We play other characters; Tom plays several different ones. We shot the video and liked it so much that we went in and remixed the song to make it longer for the video so we could get all the story in. Julian Temple is great. It's much more ambitious than

more competition now.

**What are you listening to nowadays?**  
Surf music, Muddy Waters ... I like that old stuff.

**Are there any new artists that float your boat?**

I'll hear a song every now and then that I like. So I get the album and the rest of it stinks, and I get pissed off. I do like a song by Drivin' 'N' Cryin'. There's a group that used to be called the Sidewinders that have a new album coming out. No, there's really not much new music that floats my boat.

**You guys are releasing the first two albums on CD, right?**

Yeah. We had trouble mastering them; the tape was all worn, but we got it.

**When do you hit the road?**

I think next week. We've got three more days to learn the chords. We'll be in Florida sometime in October. Then we do the west coast, take a break at Christmas, and we're off to Europe.

**Are you going to tour any of the newly reformed communist countries?**

I hope not. We went to Israel with Dylan a few years ago, and that was close enough. I don't like the guns at the airport thing.

**Is there anything you'd like to say to Florida?**

Thanks for the years of support, and we'll see you soon.

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# NO FRAUD: ACCEPT NO SUBSTITUTES

It's been a long time since we sat down and talked to Florida's premier hardcore band, No Fraud. Since this issue of Thrust is dedicated entirely to Florida bands, we decided to see just what was going on with the mighty No Fraud. We had an opportunity to speak with the band on a couple of occasions, and asked them what was going on with No Fraud in '91 ... to which the band replied, "... Working on new material, new sounds and new ideas. We are trying not to get away from hardcore but to expand on the sound; too many people are standing still right now. We're just finishing some material for a new E.P. called "Elected."

We asked singer Dan Destructo for a run-down. "We just got finished mixing down four songs at Morrisound Studios with Scott Burns. This is the first time we've had the opportunity to record on two inch 24 track tape; we mixed down to D.A.T., so the sound quality is excellent. We're going back to finish four more new songs this month which should be released on 7" hard vinyl just in time for the holiday season ... in festive colors."

The band members' musical taste runs the gamut of sounds ranging from Jimi Hendrix to Consolidated. We mentioned death metal and the number of bands being signed in this area. "We certainly are getting a lot more attention now in Tampa Bay ... and any attention is good. But a lot of bands are just jumping on the death metal band wagon. The last thing we want to do is sell out, but we do want to play the same places as the grunge/death metal bands, and perform in front of a more diverse crowd. Maybe if we shove our music down their throats enough times, they'll find they like it."

We asked the band for their opinion on the number of old hardcore re-releases on the market. "People are re-discovering it again, and getting hip to the roots of where all the thrash/speed/death metal came from."

Mr. Destructo is usually quite talkative, but this night he seemed to be fully animated. Some questions were in order starting with The Florida Contact List ... and his thoughts on some Florida bands. "Well I haven't heard many of the bands," he

confessed. "... Not because of not wanting to, but because of the money situation ... and I don't even see them reviewed in that many places. As far as the Florida Contact List goes, there's a chance for everyone to network together on an extremely cost-efficient level. You don't even have to pay for it; all you have to do is send in a SASE. And if you send your stuff, it gets reviewed as long as it's a Florida band. The whole networking process seems to be falling apart everywhere."

Asked if Dan was still a punk and following the old ideals, he said: "I never really called myself a punk. I guess people call you punk. I never really thought it stood for anything except be yourself."

On the new E.P. you seem to take an anti-war stance. Would you consider No Fraud a peace punk band? "I don't think we're toward peace. We like violence as much as the next person. I mean, I like violent sports, violence in the pit; not organized violence, no malice involved, just in fun."

This begged the question: how would you consider yourself politically? "On the political spectrum ... I'm not even on there. I'm Anarchy burgers; I'm gone; A-political with a circled A ... like on Bonanza."

On the new E.P. Dan had quite a few comments. "The new 7 inch will be on red vinyl limited to one thousand copies on Stiff Pole Records. Collectors, get your act together and start buying; they're going to go like hot cakes. They'll be as big as condoms in an AIDS factory. The sound is bitchin', awesome sounds, big sounds, huge! The songs are semi-political, semi-sexual (that's a new term for the nineties). So buy it because we need the money; the recession has hit us hard."

**The No Fraud E.P. "Elected" along with "Flash Bastard" E.P. are available for \$4 each or both for \$7 from 3665 East Bay Drive, Suite 204-271, Largo FL, 34641. No Fraud also currently have material out on the German label Mind Control Records, featuring all of their recorded works through their "Cheesier than Thou" tape — now on C.D. If you don't already own it we strongly recommend it.**

## Crimson Glory Days

by DJ Justice

"They're not wearing the masks anymore," the publicist explained. She was, of course, referring to Crimson Glory. "And I just got back from the studio. The new stuff is incredible ... but very different."

This was the account I had received months back from an insider at Crimson Glory's new found home, Atlantic Records. The description, it turned out, was quite accurate. The band has also scaled down to one guitarist (Jon Drenning) and replaced their previous drummer with Ravi Jakhotia. With the band since its debut in '86, vocalist Midnight and bassist Jeff Lords' positions remain intact.

So, as the tide of change washes over this Bradenton, FL band, Drenning explains the ongoing evolution of Crimson Glory.

Note: Ironically, as Thrust headed to press, Crimson Glory announced that they have parted ways with longtime vocalist Midnight. His replacement has been confirmed as former Manekkin frontman David Van Landin. Despite the changes within the group, the band will still play at the Foundations Forum as planned.

In a sense, Crimson Glory is a new band with old members gone ... and new ones joining. What's the story there?

We made the changes because, to maintain any kind of longevity or to keep the energy happening, you've got to go through changes; you need to grow. In our case, making the member changes and doing away with the visual image made a world of difference. Even though we're very proud of the earlier records, this is a better Crimson Glory. When we first put this band together, Judas Priest, Iron Maiden, and the Scorpions were a big thing and we wanted a two guitarist metal band. In time I became tired of the whole thing. I wanted an album that had a lot more space with rock & roll roots.

What's the biggest difference now that you're the only guitarist? There's more spontaneity involved and you don't have two guitar players all over each other's parts. You plug in and play. There's a lot more space for everybody to communicate with their artistic ability.

Did you ever consider changing the name of the band? No, not really, because the nucleus — myself, Jeff and Midnite — have always been the main songwriters of the band ... so we felt we were still Crimson Glory. We made the changes to appease our own desires. It's

a stripped down version of what we put together on our earlier records, but it's a lot more true Crimson Glory.

Was it hard to remain impartial while playing a major role in the production of *Strange and Beautiful*?

Not really. I've worked on all the recordings more extensively than anybody else. I've developed the ability to go in there and know what's

right. It wasn't like I was throwing darts at a wall blindfolded, wondering what was going to happen. I think in order to have any kind of success you have to have a clear vision and just go for it.

Music wise, there's a huge progression from *Transcendence* to *Strange and Beautiful*. Did the climate within the music industry and the gradual apathy toward traditional metal have an influence on your direction?

The biggest influence for the band has always been the British Rock Invasion. I listened to those bands more than anything else and still do. When you have as much time off between records as we had ... There's a record between *Transcendence* and *Strange and Beautiful* that was never made. We went through a stage where if we had had a deal at the time, we would have made another record. So what happened was that there was a phase missing between the two records.

Will this release dispel the comparisons to Queensryche?

The new album will give Crimson Glory its own identity. Visually we had one; musically we were being constantly compared to Queensryche because of the progressive sound and the techno-recording. Midnight's voice had that same high range to which I was becoming very irritated with. It was basically my fault because we were always pushing him to sing that way. We were always big fans of Bruce Dickinson and Rob Halford. We thought that was the ultimate metal thing. I think we've grown out of that and developed the songs for themselves instead of trying to impress people with our own musical ability. It's more listenable. It's not so heavy metal. We wanted to create a record that had a lot of textures.

What about the famous Crimson Glory masks? Why did you decide to take them off?

We got to a new level of confidence where our music could stand alone without any kind of a visual ploy to get the band noticed. We knew we had musical integrity, but we also knew we had a mysterious type of sound. We thought that it would help the band get noticed ... and it did. It got us on the front covers of Kerrang! and Metal Hammer, and it got us a lot of press, specifically in Europe and Japan. But once we made the member changes it was time to put the whole thing to bed. It was a concept that had run its course. Now we don't need a visual element to sell the music.



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When we spoke last, Stranger was in Morrisound Studios finishing up tracks for the new release.

Yeah, we were just half way through them, I think. "Dancer" was finished. That was the only one you heard.

Since then, the album is on the streets ... all over Florida and everywhere else, too.

It's well spotted across the states. We have some markets in Pittsburgh and Montana. We've sold like 1000 CDs in a little rural city — Cows Bell, Montana ... and I don't know why. I guess somebody took it back and a D.J. played it. It's a small town, so in places like that we've got stores that carry it, and up in New York City.

Has Stranger worked on getting national or international distribution for your product? We have gotten some calls from two labels — I can't say which ones — but they heard about us through the radio airplay we've been getting down here. WDIZ added us in Orlando and it seems like they have some media research companies working for them and they came across "Okeechobee Whiskey." It's like #13, so they want to know what this is about, who it is.

Are there any other stations in Florida that currently have Stranger in rotation?

There's a station in Fort Myers called KISS 103, but nothing in the south. 105 is playing us in Jacksonville, 95 and 95 in Tampa, and we get a little bit of airplay up in Tallahassee.

It's funny that "Okeechobee Whiskey" would get added in Orlando, but in Tampa it seems that I've been hearing "She's A Dancer." And there's one other one that's been getting a bit of airplay.

"Love You Baby."

Yeah, exactly.

That's the one I think is the strongest, but these Florida people, they're going to like this

"Okeechobee Whiskey" song, so we'll actually do what the record company said when they called us. ... They want to know about "Okeechobee Whiskey" & "Love You Baby," because they're both being played on all the stations ... so they want to know about both of them. Hopefully, "Love You Baby" will be the one up there because Okeechobee's a Florida song. But if you're from somewhere else, it sounds different. It's kind of fun.

Have you done a video for any of the songs?

No, we're going to wait. We'd like to get picked up by somebody and get a deal. We'd like to have them [a label] take the record and give us a video ... like an even swap, and just do the video and pull in some money and have some-



body back this thing. And we're still doing well overseas. *No More Dirty Deals* just hit there several weeks ago. And they just got *No Rules* about four or five months ago, so this is like a brand new record for them.

# STRANGER

## THIRD TIME'S A CHARM

by Christopher Robin

The first album's still selling strong, right?

The first album's selling over there. That's how we found out they were into Stranger. They're still selling our first album and you can't get it over here.

Why is there an ominous eye on every album cover? Is there a story behind that?

Our first album was the two hands with the eyeball and the big building. The big building was an old illustration that CBS came across in the library of pictures, and they thought it fit the band. Then we did a 4-song EP and we took the little hands in the window; you can barely see them.

Isn't it somewhere on *No Rules*, too?

I think it is. It's somewhere on the corner or something, but we think people should know that if they saw it, they would know it was the same band. This time we didn't hide it, we made sure people saw it.

Let's talk about the songs on the new album. You guys just get tighter and tighter, yet without losing your live energy.

The new release is something we've been wanting to do for a while. We wanted it to sound like Stranger when you go see us live. Instead of trying to lay it back on the recording, we wanted to go in and say, "Hey, this is real good, let's play this thing over." You know, play with some excitement. ... And less synthesizing ...

less effects on the whole record.

I notice you've also done a dedication to Stevie Ray.

That's something we started doing after his tragic death. We really felt bad about it, because we're all big Stevie Ray fans, and we just like the way he played. He was always into blues and that type of rock & roll stuff. He stuck to his guns and he was doing really good when he got killed; no one can pick like him. We started doing this thing where Ronnie would play guitar, and play a lot of Stevie Ray licks. It was the singing in the live version that caused me to just say, "Look, Ronnie, just open up the board." One night it was late, and it was like, "Hey, you guys, jam." They started jamming and that's what you hear on the album.

Do you think this record of your three albums is most representative of your live show?

Some people don't know how to take it because some people have never heard the band live. All they've heard is *No Rules*, which to me is a over-produced, a little too slick. And that's not what Stranger's all about. Stranger is straight ahead, you know, no effects. Ronnie usually uses no effects, he just plays his guitar and lets the P.A. do all the work for him. That's what this record's all about. I'm really happy with it, very happy. I think this is the best thing we've ever done. I think every band says that about their newest record, but I'm being honest.



# Nuclear Valdez

## Dream Another Dream

A wise man once proclaimed, "Don't mess with success." The word rapidly spread and today it's axiomatic in the business world, most particularly the entertainment industry, whether it be film, television, publishing or music. The philosophy has become, "If it worked, do it over again — the same but slightly different — and it will lead to another success."

Miami's Nuclear Valdez has been a success. Their debut album *I Am I*, on Epic Records, has charted. Their single, "Summer," did well on the radio, while the video for "Summer" made regular rotation on MTV. The band toured North America with the Hooters, then toured Europe with The Church. Their formula worked.

When it came time to plan out their sophomore album, the band collectively decided to "mess with success," and do it very differently this time. The result is a delightful surprise. Whereas Nuclear Valdez once fit neatly into the progressive rock guitar band category, the band has redefined its musical concepts, digging back into the family roots, polishing the sound and achieving a new style as unique and vibrant as Miami itself, the city the band calls home.

Before there was any kind of original rock music scene in Miami there was Nuclear Valdez. Today, with an explosion of bands in the greater South Florida area, Nuclear Valdez has outpaced itself from the pack ... and with the recording of *Dream Another Dream* has given definition to a new sound, sure to be labeled as "New Miami Rock."

Nuclear Valdez traces its beginning back to 1983. Vocalist Froilan Sosa and bass player Juan Diaz had been friends since teenagers. After a night together at the Agora Ballroom (now the Button Soutini), they got to talking. Diaz recalls sitting together outside his house and saying, "Hey, you want to get a band together and start writing some songs?" He remembers Sosa saying, "Yes. I was thinking about asking you the same thing." Sosa was in a cover band then and Diaz had spit up from the band with which he was playing. The very next day they got together. "Froilan brought his keyboard to my room; we put a tape in the cassette recorder and hooked up a mike and started ad-libbing. It was very experimental, we had no direction," explains Diaz.

In time, guitarist Jorge Barcala and drummer Robert LeMont joined up with Sosa and Diaz and the band was formed. They played regularly at the Beat Club in Miami and wherever they could find a room that would have them. The band took their first demo to WVUM at the University of Miami and it received regular airplay, thereby setting groundwork for many bands to follow.

By 1986 Nuclear Valdez was one of the most prominent original bands in the city with a substantial following. Epic signed them in the winter of 1989, just weeks before they were scheduled to appear in the first "Miami Rocks, Too" showcase. The Nukes played concert dates with Jane's Addiction and Living Colour prior to the release of *I Am I*.

After touring in support of their album, the

band returned home and began the process of putting together a second album in their own 8-track studio. "Once we decided to break the boundaries of guitar, bass, and drums, we brought in Lester Mendez, who is a great keyboardist. He laid down the foundation for a lot of the demos," says Diaz.

They were about three-quarters of the way through the writing process when they hooked up with Steve Brown, who had produced Wham, The Cult and The Godfathers. "It was a great team effort. He was very creative, and if he believed in something he would argue it out with us," says Diaz, adding that the band retained the final say. Nuclear Valdez spent the months of February and March of 1991 recording the album at Cntena Studios.

out of its way to play down the Latin sounding rhythms. "But we added our own things on top of it," says Diaz. "It's a much bigger sounding album with a lot more imagination as far as the arrangements. It's almost like a trip, like a voyage from beginning to end; it has thematic feel to it. We're very proud of it."

"Sense Her All Around" is a haunting ballad. Diaz explains that it had a double meaning, that it went beyond the obvious love song. "La Luna is the moon and it's feminine, but the sun is masculine. Censorship is female and it's almost a play on words. You can sense her censor. So the song is also about censorship."

"Shelter" is going to be the first single, and several remixes were done including one with a drum machine, which opens up avenues to



One of the highlights of the album is the horn solo at the end of the title song. "Tony Concepcion, a local studio musician and amazing horn player, did three beautiful solos and it was difficult to choose," explains Diaz. After much discussion the band went for the solo that had the most Latin feel.

Latin flavor is a key element to *Dream Another Dream*, where in *I Am I* the band went

the dance world.

Diaz says that some of their original fans will probably miss the old Nuke's guitar-based sound, but before anyone gets the wrong idea, the *Dream Another Dream* Nuclear Valdez reaches back and draws from their heritage, and forward into the future of modern world class rock.

by Richard Kent

## EVERY HUNDRED YEARS OR SO, THERE'S A GREAT ACCOMPLISHMENT IN BUILDING TRACKS.

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# TASCAM.

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by Leslie R. Marini

In its brief life, Slow has drawn its audience into another realm controlled by the combined vision of four musicians whose conflicting styles somehow mesh. The band has formed a transcendental bond with its audience, exploring universal themes of love, hope and death. It doesn't take long to find yourself drawn in.

The mystique inherent in the band is evident from the beginning of their set. A single light shines on drummer Chris Nobling as he sets the tempo for bassist Nick Barth to augment with an anchoring bass riff. As the crowd rushes the stage, guitarist Derek Baker joins in, adding his sonic palette to the churning rhythm. Finally, vocalist Dave Minshaw breaks out in song with a voice that ranges from quiet intensity to abandoned rage. The band is formed and the audience is along for the whole ride, finally released at the end of the set, exhausted but content. Slow establishes a rapport with the crowd without ever having to directly communicate. Instead, they speak with the music alone.

Days later, the band continues to work on the intro to their live set. Nothing needs to be said, only felt. The band communicates musically. This wasn't always the case. Slow have been together since May 1990; before that the band existed in an embryonic stage as Craven A, a seminal band on the local alternative circuit.

"There was always a lot of friction in Craven A," says Barth. "The friction's gone [in Slow] and everything is a lot smoother." Friction with Craven A led to its demise. An attempt by Nobling and Minshaw to bring the band into medium rotation on WFTV, they already in demand at college stations. *Subtle Violence* will bring across the land. The energy was there, the beginning of some them and interrupted a heated discussion. They remained of the first time I interviewed with them for the second time, I'm perfect balance. Sitting in this room Daryl's mellowness, and the seeds for Slow.

"I think the main thing that held it together at the beginning was that we all got along and felt comfortable as people rather than just writing music in a certain style," says Nobling. Thus began months of rehearsal in which the cohesiveness between the musicians was developed. "I think the reason that came about is because nobody discusses what the music is about; everyone does whatever they want. If it meshes, cool, if not we try something else," says Baker.

After months of rehearsal, a visit by a student from Full Sail Studios led to recording time and the first Slow demo, completed at Platinum Post. It was then that the band met engineer and future manager Mark Moson. The band soon started playing the Central Florida alternative circuit, eventually landing spots opening for upcoming bands like Maggie's Dream and veteran college acts such as Gene Loves Mezebel and Anthrax.

Yeah, Anthrax. When Iron Maiden cancelled their last Orlando appearance and Anthrax decided to play a local venue, Slow landed the opening spot and were faced with a rabid thrash metal crowd that they won over.

Recalls Barth: "For me, that established a goal we were shooting for, which was to be universal, not just segregated to one kind of music."

Universal they are, especially in the themes that run through the songs — from the brooding moodiness of "Six" to the restrained frenzy of "Fluid Flowers." Slow's cohesiveness emanates from their approach to songwriting. The band usually jams together, bouncing ideas off each other rather than one member bringing a completed song to the others. Baker's unique writing work, subtle and texturally rich, paints sonic landscapes over canvases laid down by Barth and Nobling.

"Most of the songs are in open D tuning," explains Baker. "I don't even know if I could play in standard tuning anymore. When you're playing power chords, you get these weird sevenths that sound really cool."

Unique tunings are only a small part of the picture. The sound has become so unique to the band that it's hard to detect underlying influences from the musicians.

"I think our songs come from personal experiences rather than musical ones," says Baker. "Six" was delivered from feelings of total pain.

Like "Six," each song seems to evoke a mood rather than address a particular topic. Strong imagery is a staple of Dave Minshaw's lyrical approach.

Minshaw's vocals are the most prominent feature in the band; he effectively utilizes his voice to evoke the mood of the song. It's from Minshaw that the theme of the song

The tendency among music industry professionals to feel a need to categorize or "market" a band is an enigma which that band is all too familiar with. Faith Nation has been compared to U2, The Cult, and "market" a band is an enigma which that band is all too familiar with. Faith Nation has been compared to U2, The Cult, and

It's why you never really get to hear music than the people making the music scene. music scene is making the people rather no group is exempt from trends. The industry. You realize real quickly that learned more about the music. John reflects the same tone: "We comments Daryl. on the road then in the studio," learned more about each other. started in its eyes. "I think we critics. This band has no nobody here is writing for the tagging responses from critics. But live shows, has been garnering a favorable, if not Florida. Not only that, the release, as well as the and has been increasing in sales throughout CD, *Subtle Violence*, has been a steady seller of college venues across the East Coast. The just completed a better than expected tour

Slow's mystical attachment to universal themes is well represented by *Fluid Flowers*.

"It's about having the ability to love, Red is about the passing spirit of an Indian — a rapid, a lover, a beautiful hero all in one."

With the songs and styles established, Slow is ready to break through to a wider audience. Following a gig at the Masquerade in Atlanta, Slow began attracting label attention. Slow may be ready to do the impossible and get signed without leaving town.

As for the future? Slow can only hope to maintain whatever it is that gives them their unique chemistry and bring it to a wider audience. The future can only be built on the present, and Slow is putting together the last pieces of the puzzle. Chris Nobling's attitude is indicative of what a pre-signed Slow's immediate future will be like.

"I want to tour my ass off until I'm ready to fall on my face. Then I'll have to come back and rest. Until then I'm gonna bust my balls. We need to be in our warehouse. That's all we have right now, that's our sanctuary."

by Matt Keleman



# ON THE ROAD TO CONCRETE!

by Christopher Robin

Why should people leave Florida and trek out to the Foundations Forum this year?

Anyone who is not an avid lover of the hard rock, heavy metal genre would definitely feel out of place if they showed up at our convention. But if a fan wants to meet the movers and shakers of the industry, hear all the new products and rub elbows with the industry's stars, it's the only place to be for three days.

It's also a learning experience for bands who want to come out; perhaps this is their first time going to a national convention.

Exactly. We try to fulfill the desires and needs of two different audiences: those trying to break into the industry and the industry people themselves. The convention gives them the opportunity to hob-nob and exchange ideas and show off their products and product lines for the fall.

So whether you're a fan or just trying to break into the music industry ... or you're an established professional, the Concrete Forum has something for everyone.

Exactly.

What national bands are going to be showcasing this year?

We've got Ozzy, Crimson Glory, Soundgarden, XYZ, Screaming Jets from Australia, Prong, Warbabys, Lillian Axe, The Almighty, Claytown, Troupe, Bang Tango, Asphalt Ballet, and Baby Animals.

From the showcases of signed and unsigned bands, great things have happened. Last year's bands like Alice in Chains and Extreme hadn't really broken yet; it seemed like the Forum was the catalyst that set their careers into gear.

The established artists are doing something new and exciting. Last year's Judas Priest album was a real comeback for them, and Ozzy Osbourne's release is brilliant. We're also getting the best of the new bands and you're going to see breakout artists. Last year we had Pantera; that was a very successful record for Atco. We had Warrant play before their record came out. A lot of bands wind up using the Forum as a springboard. If you're from Florida, well, who knows when a hot band will make their way down there? Now you get to see all the bands that are happening this Fall in one location.

Since Concrete is based in N.Y., why is the convention held in L.A.?

It's a great opportunity for Concrete to get out once a year. When it comes to hard rock/heavy metal, we own New York. If you go to any metal shows you're going to see anywhere from five to twenty-five Concrete personnel. I only have two people in L.A., but I do have a presence — a yearly presence. I go out once a year, and as far as hard rock and heavy metal goes, I own that town for three days.

How do you plan to keep Concrete worth attending?

The industry day. Here's a day when industry people can walk down the hall and not get bombarded with tapes and be able to mostly see their friends and people they want to deal with. Those people will still be there the second and third day, but they may be a bit crowded out by other non-industry people. In my view every industry person should appreciate and deal with these newcomers because they are the next Metallicas and Guns 'N' Roses and they need to be dealt with. I think the industry people understand that; the good ones do.

What other changes should we know about the convention this year?

We have something that's separate from the Foundation Convention but will be happening at the same time: The Concrete Foundation's Awards will be on industry day and will honor those bands that are making a difference in heavy metal.

Will that be an industry-only presentation?

It will be invitation only; we'll be inviting press people and industry movers and shakers. It's going to be a night to really shine; it will give industry people time to focus on themselves. It also gives the artist an opportunity to be among their peers, as well as receive recognition they don't get from the Grammys and other awards. It's not as prestigious as a Grammy, but I think it will develop into a very prestigious award.

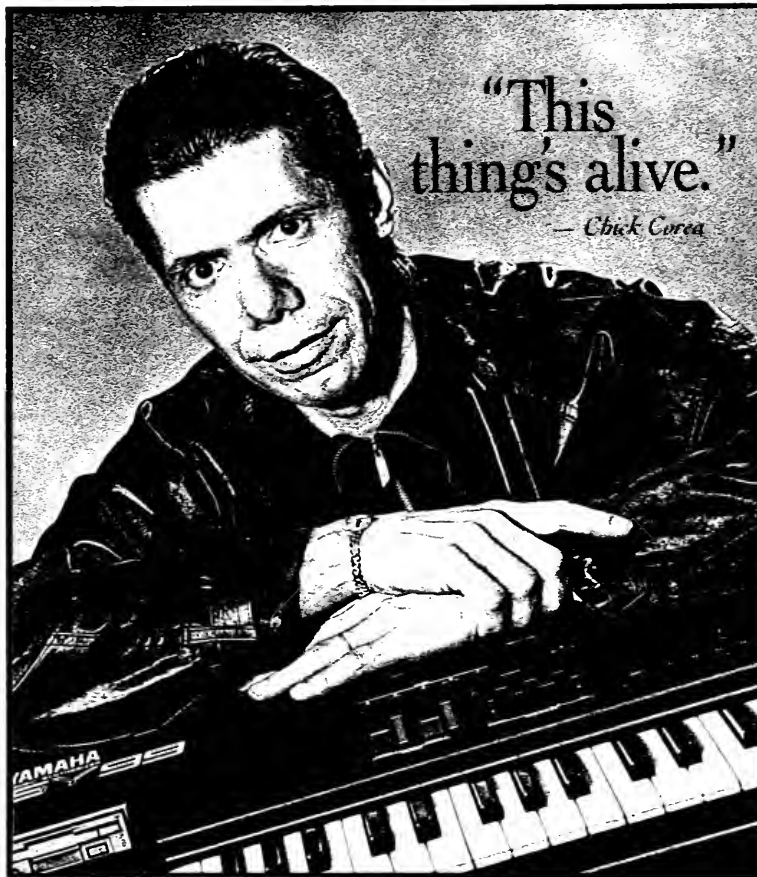
What advice do you give to the bands that sent their tapes and weren't accepted for the showcase? Should they keep pumping away?

Yes. We will be accepting tapes as early as February of next year; we are still receiving tapes for this year. Everything gets listened to and everything gets a fair shot.

Do you have any words of wisdom for people in the industry or those starting bands who believe in what they're doing but are just waiting for everyone else to catch on?

Don't look at what everyone else is doing; that's what Concrete is built on. We've found niches that no one else is filling. We found our niche but there are others out there. I can think of twenty new projects, but I don't have the time. Yet some young aggressive kid will say, "Hey, why don't we do this and be successful at it?" We've been doing this now, going on our seventh year. We didn't start seeing real success until about the fourth year. You do what you've got to do. The most beautiful thing about the hard rock and heavy metal genre is that most of the people in it understand that and are not afraid of hard work.

**AN INTERVIEW WITH FOUNDATIONS FORUM FOUNDER BOB CHIAPPARDI**



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**From left to right: Billy "Lingus" Weber, Tommy Vincent,  
Kenny McGee, Dean Domizio and Christian Hamlett**

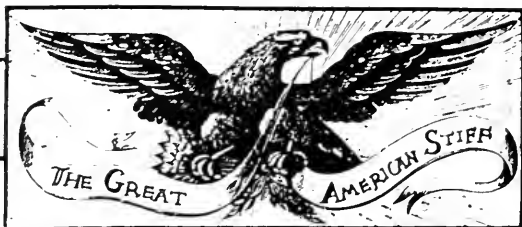
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## THE REAL ALTERNATIVE

Hey, Tampa, are you ready to rock & roll? Well get those Bic lighters out and clap your hands and give a big Tampa Bay welcome to the greatest thing since condoms: \_\_\_\_\_ (insert the name of current happening hairspray band here). I often wanted to see how utterly asinine that statement would look in print.

O.K., I got sidetracked; this is the issue where the writers of Thrust are only supposed to talk about Florida bands. I personally don't like the idea because it's too confining. There is great music being made all over the world, and the only reason I write for this magazine is to try to inform you, the reader, about it. I have lived in the Tampa area for eleven long years and I've seen a lot of bands come and go. There are some extremely good bands in this area, but none have attained the greatness of, say, Bad Religion or No Means No. And to be quite frank, I just don't see it happening.

Now don't get me wrong, I am not bad mouthing Bay Area bands; quite the opposite, actually. After all, I've started a record company

that will put out nothing but Florida bands, unless, of course, Killing Joke comes knocking at the sprawling corporate headquarters of **STIFF POLE RECORDS**.

So let me clue you in some of the best area bands. No Fraud and Psycho Tribe top my list; I really believe in these bands. They are uncompromising and would never sell out their ideals; they also make great music. **NO FRAUD** are a hardcore band, but they are also quite diverse. **PSYCHO TRIBE**, on the other hand, are more of a post-punk band in the vein of Stiff Little Fingers, Killing Joke, and Sisters of Mercy. Both bands have been around in one configuration or another for quite some time. The Tribe and I really had a good laugh when the Tampa Bay Music Awards named Psycho Tribe Best Hardcore Band for the second year in a row. I realize I'm not part of the "Good Ole Boys Tampa Music Schmooze Club," but for Christ's sake, if the people that control the voting of these awards think that Psycho Tribe is hardcore, they really don't have a clue.

A few other bands that deserve recognition include the **WITCH DOCTORS**, a 3-piece band led by "The Jer," who create some great surf-punk-gloom music that is intensely original. **THE GRASSY KNOLL GUNMEN** are another band that bring a smile to my face. The Gunmens' style is all over the place, ranging from blues to reggae to hardcore, and they are so unpretentious and enthusiastic that it's almost sickening. Keep it up, guys. You're a breath of fresh air. **THE FORGOTTEN APOSTLES** are one of the best rock bands in the area; they just plain rip. Imagine Alice Cooper on speed and throw in a strong Pacific Northwest attitude and maybe you'll start to get the idea. **CONSPIRACY** are a young band out of Northport that show a lot of promise. Their punk-metal sound is a refreshing change from the normal grunge/death/metal sound that has made Tampa semi-famous. Look for good things from them in the future. They also have a great un-jaded attitude that is really

refreshing in the Reagan/Bush era of the "me first" world. **THE BUZZ JUNKIES** (great name) are a cool band out of Sarasota that crank out some early style punk that would make Stiv Bators proud. If you're into old style punk and hardcore, check the Buzz Junkies out.

Last month I messed up and gave the wrong address to get their demo is: Buzz Junkies c/o Jeff Who, 2513 Novus Street, Sarasota, Florida, 34237. The demo is \$4.00. Sorry if anyone sent the coin and didn't receive the tape. N.F.G. (No Fuckin' Good) are another band that brighten things up for me. Brian (former vocalist with Pagan Faith) invited me over to see them practice, and I was quite impressed. Their style is mid-eighties hardcore, a la M.D.C. collides with Seattle's Poison Idea. The band boasts a strong line-up with a two guitar attack featuring ex-Wanker Jake Pizza and Puffer (thanks for the Misfits tape) on guitars. **SLAP OF REALITY** are another really good hardcore band; they have just released an album on

Cargo Records. I saw them at the Ritz, opening for Helmet and Jawbox, and found them to be really good. They are extremely tight and energetic.

Those are just a few area bands that I think are really good. I'm

sure there are many more I failed to mention. On the club front, there are few places that punk and hardcore bands can play. **THE STAR CLUB** in Ybor City does a lot of all-age shows and brings in many national acts. They're making efforts to turn the place more user-friendly by adding such luxuries as a bathroom. At least they're headed in the right direction. **CLUB DETROIT** in St. Petersburg, along with the adjoining **JANNUS LANDING**, are the best places to see shows. For acts with a big draw, the courtyard rules. It's outdoors, all-ages, and they sell alcohol. Club Detroit is a great intimate setting for bands with less of a draw and the people that run it are friendly and don't have an attitude. **THE RITZ** in Ybor City also does all-ages shows and will be bringing **THE DAMNED** on Friday, September 27th for their second or third Farewell Tour in the last three years. (Imagine that. At least they let the audience know that they're only doing it for the money.) So be prepared to sweat and feel uncomfortable while seeing one of the best punk bands ever. It's a shame this show isn't at Jannus Landing. I don't know of any other Florida dates for the Damned, but I sure as hell wouldn't mind traveling to see this band at a venue that actually cares about the people who just spent \$20 to see them.

**THE BRASS MUG** in Tampa is also doing some shows. I haven't been but I hear it's pretty cool. **THE ROADHOUSE**, also in Tampa, does shows; this place is pretty good at times. It's big and drinks are cheap, but they don't do all ages. Yet the best show I've seen recently was in No Fraud guitar player Pete's living room, which was a hell of a lot more punk rock than doing pay to play in some shithole club. Til next time, buckos, take care and ... peace.



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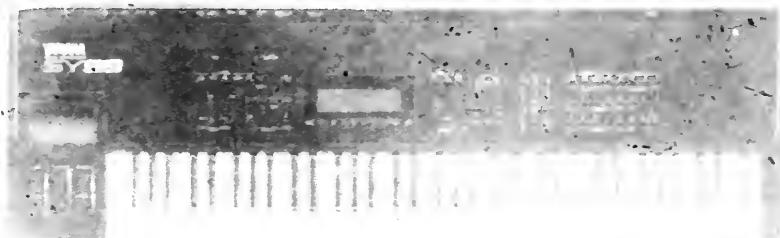
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T-5 September/October 1991/THRUST

# TAMPA BAY ROCKS

The 1990 *Tampa Bay Music Explosion* marked the debut appearance of Many Faces of Mary, one of the hottest new bands in the Tampa Bay area. Their performance brought down the house, earning them a third place award only five days after the band completed its line-up. With a catalog of over forty-two original songs, the band began showcasing local clubs and theaters and developed a following large enough to earn them opening slots for The Ramones and Food For Feet (featuring former members of Oingo Boingo). Founding members Steve Webb and Sean DeLong have been writing songs together for over nine years, and with the recent addition of guitarists Marty Saint and David Blackshire, the group has created a high energy, hard-edged sound with strong melodic undertones indicative of today's modern crossover rock & roll.

**What role do you play in the development of the songs and the structure of the music?**

David Blackshire: The framework for most of the material was already there ... but the direction was not. Steve (drums) and Sean (bass, lead vocals) had a lot of ideas, and for the two of them to express themselves as an entire band was very difficult. I have always had a good ear for arranging, and after playing drums for eleven years I certainly had rhythm down ... so it was no problem jumping into the situation and getting the framework of the songs down. I look at the songwriting as a whole, and the song is not finished until it is *completely* finished. The sound of a band is the sound of the four or five musicians that make up that band.

**The music is very strong and emotional, and contains political and social undertones. Is that a specific goal in the writing?**

DB: There is a focus in the music and lyrics. The lyrics are intelligently written; they're witty and we definitely crack on a great many topics. There's a political edge in some of the lyrics. For example: "Television Mission Man" is a song about the damaging effects of television on the social consciousness (or unconsciousness) of Americans today. Some of our songs are very serious, yet they don't feel serious in the music because the music is just straight forward rock & roll.

SW: I'm not out to change the world; that's not my responsibility. I'm a musician; I just play and write about what's going on around me. I think our songs are more personal and that's what makes them work. We do tend to be real Pentecostal about things, but we don't try to shove things down peoples' throats. People can get what they want out of our music.

Sean DeLong: When Steve and I write a song we just write about what's happening in our lives at the time. I don't like to label our music. It's just rock: high energy, no frills rock & roll that's 100% honest. I wouldn't compare our music to anybody else's; leave that to the masses. Most of the lyrics have to do with real life experiences and emotions — what we think about things. Our goal is to express ourselves through the music.

**The songs have come together, you've developed quite a following ... so now what?**

DB: I see this band getting signed within the next seven months. Most bands don't realize that getting signed is not a miracle. You really have to work for it. You have to believe in your music and you have to believe in yourself. We're going to be a band that stays around and writes for the times. I foresee this band doing a lot of good and changing peoples' lives.

SW: Everybody has a game plan. We're very serious about what we're doing, so of course we talk about the future. But after being in the scene for as long as we have, we're really not trying to go by what the scene does. The people who listen to our music are really just a small percentage of what the scene is ... and the whole politics of it. We're not really about that and we don't want to be a part of it. Sure we have ways of accomplishing what we're trying to do and we're going to explore them, but the ultimate goal isn't about getting signed, it's about being happy.

**What do you have to say about the Florida music scene?**

DB: People who are involved in the music scene in Florida realize that the industry is in New York and Los Angeles. That doesn't mean that you have to move your band there to make it, but it does help to be in a place that has better access to what's going on. There are bands in Florida who have been signed out of here and are still located here, but I tend to think that you do get lazy and if you aren't pushing yourself, and there's not that much competition, you tend to lapse.

SW: The way things are this day and age, a lot of the emphasis on the quality of music is off-center from what music is really about. I think a lot of people have the wrong attitude about music. Many of the musicians around here, like everywhere, are in it for the wrong reasons ... and having to deal with the scene itself is sometimes a real turn-off. We've finally created something that is precious and right to us, and that makes us want to protect it from everything else in the world that isn't right. When I find that I have to mix it in with this other shit and be lumped in, it's like being guilty by association. Since we're so established here, and we have things together right now, of course we're going to try to make it out of here. Realistically, where are we going to go that we're going to be able to headline right off the bat? We're going to do what we can here and move only if we need to, but I do feel confident that the band will be able to get signed out of Florida. We definitely have the support of the people here.

**by Karat**

## ANOTHER FACE OF MARY DEL HELS

# THE DEAFENING ECHO OF SILENT SCREAM

Every musician or band tries to find the formula or something special to make them stand out or climb up the ladder of success. Tampa Bay's Silent Scream are no exception to this rule. Composed of guitarist Matt Wilkof, drummer Hal Loo, Mark Rodriguez on bass and his brother Patrick on vocals, Silent Scream feel that they have many different angles on their musical comrades. First, there is the long-standing friendship between Matt and the Rodriguez brothers. "We've been together for eons," is how Matt put it. "We know where each of us is coming from." "That helped us to build a solid foundation, and we persevered when there were problems," added Patrick. As long as the nucleus has been together, they have had a rather hard time with drummers. Then they found Hal. A hard hitting drummer with an impressive track record, Hal had reservations at first, "I came in and did some covers with the intention of just playing out, then the original material started taking shape and I really liked it."

Prior to Hal joining the band in early 1990, Silent Scream released a 4-song tape. Although interesting, the demo wasn't quite awe inspiring. At that time Tampa didn't have too many venues for original music of that calibre, or for that matter unsigned band radio support. Now a little over



a year later, it's a different story. *Pieces of Reality* is out and getting favorable airplay on 98 Rock's infamous Pit. And Silent Scream has played bills with the likes of Pantera, Child's Play and Loudness, garnering a powerful following in the process.

When asked about their approach to writing, Patrick stresses that, "Lyrically we want to say on the up side of things, you know, life's ups and downs." Questioning the song "Pieces of Reality," about the confusion and complexity it evokes, Patrick explained, "It's probably the most personal song that I have ever written. I was going through a emotionally draining time, looking for a way through the haze, so to speak." The band also covers topics such as the ironies of religion, and the endless male/female relationship dilemmas. Musically, they strive not to sound like anyone else. Mark stated that, "If we're working on a new song and someone says 'Hey that sounds like so and so,' we can it."

It is relatively difficult to label Silent Scream. Their fast, loud and heavy style obviously deposits them in the metal bin. Then you catch the strong melodies, a slower groove, intelligent lyrics, and the guys looking like "MTV- mall-metal-gods," the preconceived notion starts slipping. Matt simply evaluates Silent Scream's sound as "Classy heavy metal."

On stage Silent Scream thrives on energy and individual personalities, each member of the band having the charisma to hold his own. Talking about the pros and cons of being a Tampa original band, Mark affirmed, "The Tampa original music scene has really started happening. With the great local radio support and the record stores carrying local music product, the cover band gig seems to be fading. A couple of years ago, if you didn't do covers, you didn't play."

With the support of Tampa Bay's media, regular exposure on the radio, and the managing expertise of JFG International backing them, Silent Scream want to play dates outside of the area, as well as get more songs out to the public via a follow up to *Pieces of Reality*. With eclectic texture woven throughout their songs, they appeal to a variety of music fans. And if after seeing the band live or hearing their tape, you're still not sure how to classify Silent Scream, don't worry about it; they're not.

**by Blackie**

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Photo: DJ Justice

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# WE'RE NOT IN KANSAS ANYMORE STEINHART-MOON

Steinhart-Moon's nucleus, surprisingly enough, is Robbie Steinhart and Rick Moon. Currently rehearsing for an intra-state tour beginning in the fall, the band was eager to talk about their new material, revamped rhythm section and Rick's obsession with Bolivian prostitutes. We went into the studio a year ago this May and did fourteen or fifteen songs.

And did you do that locally?

Yeah. Morrisound.

And what happened with that tape?

We haven't even decided to put the thing out. We just recently decided to go on the road and tour, so it's hard to sell a record when no one can come and see you. So we did the tape as a preview of what we could do for an album, but we put our all into it, so it is album ready. So far people say, "We don't know how to market you guys" or this or that. We haven't had anybody that doesn't like what we do, but no one seems to want to deal with it. We're kind of a mystery at this point. We do all kinds of different styles of songs which makes it a little hard to put us in a category. Most of the music we have doesn't instantly appeal to eighteen year olds because nobody screams a lot (laughs). The people that have seen us live really enjoy the band, so that's how we want to sell ourselves.

What attributes does the band have live?

We have a killer rhythm section, but I don't know about the attribute section. We haven't performed as a five-piece band, we've performed as an eleven or twelve piece band, because we wanted the feel of some live horns. No one's ever gotten onstage with an eleven-piece rock & roll ensemble and attempted to make music. We have five horn players and female singers and clowns and jugglers. We pull off our Tower Of Power meets Whitesnake with ZZ Top and a little Pete Townsend. The thing is, we play music good enough to where it appeals to everybody but it's a little too much to handle sometimes.

Are there going to be any local showcases for the band?

We did the past six gigs as showcases and had record labels come down to hear us. What they are trying to gear us up for right now is to go out and tour concert rooms and stay away from shabby night clubs. We are going to be out of town, but we don't want to burn out. What we're going to do is tour all of Florida — do Fort Meyers and Fort Lauderdale for a couple of months. We're going to try more of a concert club type setting rather than a bar setting whenever possible. We're shooting to open for some tours, Europe, Japan or even here. We thought we might attempt going through the back door, which would be to have a release in Europe and play over there; they are



so starved for American music and American bands. We'd then come back to the States after developing the band overseas. It's kind of a dream we have; I don't know if it will work out or not.

When Steinhart-Moon plays live, will it be a twelve piece?

No, well, some of the promoters have asked us to bring the horn section with us because they like that idea. It's just so expensive ... and too many people. I call it our Spring Training tour. We go out and just get tight — the five of us — and if some of the gigs want the horn section and they want to pay the money, we'll say, "Yeah!"

What product is available for your fans? The tape recorded last year isn't available to the general public.

No music is available, just T-shirts. It's a reverse marketing plan.

Since the tape is not available to the public, why don't you tell us about it?

We did fourteen songs that are all different styles. Some of the stuff is what Rick's been doing for many years with other bands that he played with. We also play a couple of old Kansas songs. We did enough songs so that if someone sits down and says "Let's pick eight or nine songs and do an album," we have fourteen. I wish we could have done twenty-five, because we have some better stuff now. We're writing in a different style and we have a master quality so someone can listen to it and say, "This stuff is great!" We call it and produced it like it was an album, but it's actually a glorified demo tape. The idea was to put out an EP, but the problem is that a lot of people will say, "Yeah, I'd buy that." Basically, it was Rick and me (Robbie) and twelve side guys, which was a pain in the butt and a lot of money. Now we're trying to make real money with a five-piece band that should stay together.

Are any of the songs from that tape going to be performed live, and can you share some of those song titles?

The old Soul Survivor song is called "Expressway To Your Heart," and "Backstreet Love Affair" is a song Rick wrote when he was three or four years old. It's been around a long time and been through many stages. There's a song called "No Way Out," which is a little more like Santana. We have a couple of songs that are more mellow, so we probably won't do them live.

You've also been exploring new directions with the current line-up, right?

The new rhythm section has a totally different feel from the old rhythm section. Those guys were studio cats — real groovy — but Les and Justy are groovy and heavy, too ... a lot of fire. We sound a whole lot more like a rock band, if you don't mind me saying so. It's rock funk — a lot of tasteful music.

What are some of the new songs that you guys have come up with since the five members have been together?

"Fly On The Wall," is if about a fly checking out your old lady and she is a slut and "Rosalina" — two songs about problems in the world. I (Robbie) wrote some love songs that are really neat; everyone writes love songs. I like to write about ants and just weird things. Some of the things I write about are really odd. That's all I can say.

When will we be able to hear some samples of music?

The first thing we know of is at the fairgrounds on about the 16th of October. Our managers are shopping for labels. I've lived in Tampa for sixteen years and it's been jinxed for as far back as I can remember. People seemed to get signed out of this area, then they get shelved immediately. So we're not in any hurry to get anything going and get it out. We're trying to be patient as far as that's concerned. We want to do it right and, hopefully, if we are selective enough and do things the way we think they should be done — not rush into it — maybe we'll be more successful. I (Robbie) would love to be able to sell the same number of albums Kansas did, but with Kansas it was the same sort of thing; we had to work our butts off in order to build up a following and sell a few records. So, since we don't have any instant hits, at least we have quality music. We just have to go out and play it.

## Ex-Crimson Glory Vocalist Launches a New Project WHEN MIDNIGHT STRIKES

What prompted the professional disassociation between you and Crimson Glory?

We finished *Strange and Beautiful* and I'd been working on putting together my own band in Texas and Florida. I've been living back and forth there for a couple of years (Dallas). I'm just putting together my own thing to explode on the music scene with a very unique quartet.

Is there anything on *Strange and Beautiful* that is a pre cursor for the direction in which you are now moving?

Probably yeah. "In The Mood," and "Star Chamber" are on the more psychedelic side of what I'll be doing. There will be a lot of acoustic songs like what I did off of the first album. And songs like "Transcendence." I'll be painting skys further into space than even that, ... and more down to earth than that at the same time.

Are you going to be using Florida musicians to help round out your project?

Quite possibly. I've been auditioning people since we finished the album, and getting ready to put all of this together and go into the studio in early October and start pumping it out. Then I'll be out shopping for management, and labels and such.

Rumor had it that you secured a solo deal with a major label. Is there any truth to that?

No, I've been approached by some people. Nothing has been confirmed with anyone right now. Most likely I'll go in and do a demo to see what kind of deal I can get out of that. But I'm not committed to anyone right now.

How does it feel to be in charge of your own destiny?

It feels like a ton of bricks off of my back. It feels great. I've wanted to do this for so many years. I was hoping that I could wait until the end of the tour, it just turned out that it's happening now. I admit it's a strange time, but time to stretch my proverbial wings.

You're looking at things in a very positive light.

I feel very positive about everything that's going on. I wish Crimson the best of luck, I think they're gonna do very well. Their new

singer I think is very good. I feel very confident and positive about my own stuff at the same time.

So you have no animosity towards David Van Landung who will be covering your material?

No, I heard the guy sing once, like five years ago. I thought he was one of the most incredible singers I had ever heard. I have no problem with it at all. It was pretty much a planned thing anyway.

When is the earliest a new tape is gonna come our way, or when are we actually going to be able to see you live again?

It won't be long. I can't wait to get back out and start playing my own stuff. I'm so hyped about it.

What other things should our readers know about your new direction?

I don't know how to describe it other than it's a classic, industrial, commercial, funkadelic type thing. It's pretty hard to categorize.

Are there any tricks up your sleeve that you would share with us?

The show is going to be very interesting, entertaining, diverse and shocking. I think compared to the old Midnight, it'll be very different. I'm going to be able to do everything I wanted to do without having to consult with the band.

Are you going to be a benevolent dictator of your new project or are you looking for an equal you can counterpoint with?

Oh, the whole band can be involved. I'm not going to be a dictator. All I ask is that my new band is going to be able to work together and compromise with each other.

Can you name any of the other people in the band yet?

No I can't, I really don't want to do that.

Do you have a name for the band yet?

I'm throwing things around. But I want it to be agreed upon by everyone in the band.

Am I going to get any more information from you?

No. Not today.

by Christopher Robin

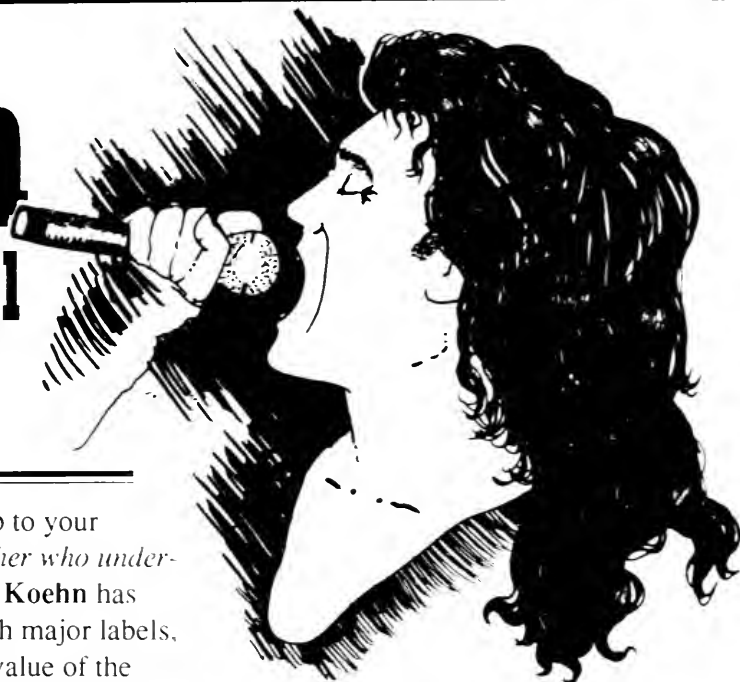
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===== Al Koehn will be opening his Los Angeles Studio in early 1992 =====



# STROKIN' IT 'TIL IT PURRS STIFF KITTY

Stiff Kitty is one of the more promising bands to perpetrate the Tampa Bay area. A line up change and a sharpened focus on their musical direction has earned them the "band to watch for" title.

As dedicated as they are to making great music, the members of Stiff Kitty are adamant about stressing that one of the main ingredients in rock & roll is FUN. Read on for a enlightening interview with bassist Cindy Sexton, vocalist Bobby C., drummer Joe Clutter and guitarists Michael Smiley and Terry Colvin. Stiff Kitty just got out of American Music Works studio doing a 3-song tape with Doug Johnston engineering. Is this tape going to be available at local record stores?

CS: The first pressing is going out to various labels. We sent the demo we did last year to some record companies. Their response was that they wanted to hear more. We're going 500 more copies and those will be out for sale.

What can we expect soundwise with your new material?

CS: It's a more refined sound.

BC: Our style has changed.

BC: The ultimate analytical view. (laughter) That song basically describes Stiff Kitty, and the attitude that we have.

There's obviously a good sense of humor within the band.

BC: Definitely! I think a lot of the bands in Tampa are too serious. We're up there laughing and carrying on. Our new intro tape is comical, and it gives a peek into our strange sense of humor.

CS: Whatever happened to the sense of humor rock & roll used to have? It's supposed to be about fun.

All this fun is incorporated into your stage show?

BC: Absolutely, people running back and forth.

JC: All hell breaks loose ...

BC: Yeah, we dance around and stuff. Smiley looks at the wall a lot but he sure can dance.

CS: We like to get the audience involved.

JC: In fact, there may be times when we'll go sit down and let the audience get up and play.

MS: I don't play guitar, I'm just a replacement.



In what direction?

CS: We're finding ourselves. *Music Connection* reviewed our first tape and they wrote that we had a really good sound, and it would grow as time progresses.

Tell us about some of the new tunes.

CS: "That's The Way It Goes" is about a girl who was raised in a hum-drum conservative world, then some one with a different point of view on life tells her about what's out there. In essence, life is sweet; you got to get out there and try and taste everything you can. Experience everything that you can.

"Wings Of A Butterfly" is getting attention.

MS: I came up with a riff, and they wrote a song around it.

CS: It's about taking the purity of a butterfly and what it represents and then dealing with all the pain, crime and everything negative in the world. The song is basically about using day-dreams as an escape vehicle.

"Seat Belt on My Dog" is a great song. Is that the comedy relief?

CS: That was a real life situation. We were at practice and this guy drove by with his dog sitting in the front passenger seat belted in. It's like this guy can go running into things, but his dog's going to be strapped in all nice and safe.

For what?

(At this time the recorder was turned off due to many verbally offensive comments that were made, as well as uncontrollable laughter, which made it difficult to breathe, much less continue a dignified conversation.)

Take two. I don't think this is going as planned...

BC: But it portrays the band in the manner that we feel is proficient for it!

JC: Very well said. We like to play music.

CS: There's talent here somewhere.

What are Stiff Kitty's immediate future plans?

CS: We all live together, and we're poor ...

JC: To make money! Not really, we want to keep writing good songs.

BC: To play Orlando and Miami, and everywhere.

In today's musical conglomeration, where does Stiff Kitty place itself?

CS: We're about having fun.

BC: We haven't set out to do any one style. Each song is like a boomerang; we'll send it out and never know what to expect. Just come out to see us and make your own conclusion.

by Blackie

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## KEEP RANG!

"Whoever would have thought that the centre of the Latin music scene in America would be the breeding ground for one of the most intriguing and exciting new bands to come along this year?"

That's what they are. You know Saigon Kick's self-titled debut album often recreates the griping feeling one had when hearing the first King's X LP or 'Nothing's Shocking' by Jane's Addiction. There's a familiarity and yet a freshness to the sound that grips you from note one, taking you on a journey that encompasses the best of Metallica, Prince and Suetical tendencies in one fell swoop.

The comparisons are endless and ultimately pointless. This is a group to challenge the listener's tastes and viewpoints.

## CMJ

"...many people are still saying it's not heavy; saying it's too heavy. Obviously, they haven't listened closely enough, because no matter where you drop the laser, there's something for everyone here."

## Billboard

Album Reviews

"Quartet on Michael Douglas co-owned label runs the gamut from metal to hard rock to harmony-laden pop rock. The latter two fare much better than the first, which tends to be a little too tepid for most metalheads. However, some of the rock numbers...blend beat with interesting lyrics and delivery that could strike responsive chords at album rock and college radio."

## REQUEST.

"Saigon Kick's self-titled debut (Atlantic) offers a multitude of styles and succeeds on almost every one...On 'Colours' and 'Come Take Me Now,' the band achieves a fragile emotional depth with crisp vocals and twirling melodies. Saigon Kick falls into the same unclassifiable territory as King's X."

## THE HARD REPORT

"Saigon Kick is a band on the rise to superstardom. They refuse to be pigeonholed."

## KEEP RANG!

"When Saigon Kick hit the state, the crowd exploded. More American fans landed on the stage than in Saudi Arabia and. The band reacted spontaneously to the unbelievable reaction coming from the crowd. I have never seen an American crowd respond that wildly." (Metal Hammer Magazine)

"Another fine act surfaces on the Atlantic label, and would you believe me if I told you that it was Skid Row who first brought Saigon Kick to the attention of Atlantic? Well, it didn't take the folk at Atlantic long to realize they had another surefire hit on their hands. The thing that impresses me most is the variety of styles. There's no filler here; the richness of material on offer will keep your attention from beginning to end. Yep, I can predict a bright and rosy future for Saigon Kick; it's now up to you to get behind them."

## CIRCUS

THE ROCK & ROLL MAGAZINE

○○○ 1/2

"The hallmark of a great band is when you try to pick your favorite song off its album and you can't because all the songs are equally great. Saigon Kick is such a group...As the record progresses, it becomes clear that these guys are in a class their own thing. Their music combines all the rawness, urgency, and mystery of heavy metal with classy, beautiful vocal melodies and harmonies - something like Soundgarden meets the Hollies, if such a thing can be imagined. Saigon Kick are a force to be reckoned with."

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# CAST OF NASTIES

## THE BLOODLINE CONTINUES

There have been few Florida bands in the past decade who have become as intriguing and controversial as Cast Of Nasties. In addition to having a dark yet marketable look, the band members' brutal musical techniques and unique song writing styles separate them from the rest. While the image and the musical approach is straight from the underground scene, the band has the potential to become a national act. Having been in seclusion for the past few months, guitarist Vincent Breeding, drummer Beau Smack and bassist Beckie Chambers are now ready to debut on Halloween night premiering their new vocalist Kym LaRoux. I met with LaRoux and Chambers to try to pry out some of the secrets planned for their Halloween performance.

**Thrust:** Why did you choose to initiate Kym into Cast Of Nasties?

**Chambers:** Kym was the obvious choice for the band. He already knew what the band was about and he fits the band perfectly. Kym looks and sings great and is very professional and easy to work with. What else can you ask for in a frontman?

**What was it like to adapt to a band that already had an established image and musical direction?**

**LaRoux:** Everything just seemed to click. When I thought of joining another band, they were the first group I thought of. We all have similar ideas as far as image and music. With four people going in the same direction without anyone pulling away, you can get a lot more done.

**I hear that at your show on Halloween night you plan on playing mostly new material.**

**C:** I feel that a lot of the old material is really irrelevant to our frame of mind at the moment. Right now, the band is basically pissed off and it comes out in our song writing.

**A lot of listeners will probably find your lyrics, in addition to your image, to be very inhibiting and controversial.**

**C:** I wouldn't say controversial. Controversial is something you drum up; this is what we do and the way we feel. I can understand where it can be seen as somewhat abrasive at times. If someone is offended by it, I'm sorry but that's life.

**Despite the fact that you don't attempt to write formula hit songs and don't sell out to try to get signed, some of your newer songs that I've heard such as "Cold December" and "Love You Dead" have commercial potential.**

**C:** What makes a song commercial? We don't write things just to be commercial; we write things that we would enjoy listening to. Being commercial is just having appeal. It appeals to us, so therefore we write it. We trust ourselves and our judgement enough to say that this is a good song.

**L:** Some of the new songs like "Rage In Nirvana" and "Vanity Bleeds" are quite heavy as hell. A lot of the new songs coming out might show more of a commercial side to us, but I'd say we could get a mosh pit going during "Rage."

**So you're hoping to attract a crossover audience of fans from both mainstream and heavier underground music?**

**L:** Exactly. We obviously want to appeal to as many people as possible, but we're going to write what we want to write. A lot of the stuff is heavier, so I think that people who would turn their backs on a bluesy band should give Cast Of Nasties a look. If they like the heavier stuff,



they're going to like what we're doing.

**A lot of the commercial hard rock bands write cliché lyrics that are very predictable, that's where most bands lack in talent and creativity. Your lyrics seem more unique and personal.**

**C:** It is more personal. If you're pissed off or upset and you write, that's a feeling you're projecting. "Cold December" is a song that is very emotional. I guess it's a ballad, but it's not a typical love song by any means. One of the strongest emotions that a human being can have, I imagine, is when you think of losing a loved one or you think of someone you really care about being dead. To me, that's a lot stronger than an "I love you baby" song because love comes and goes, but death is forever, and you can't get away from death.

**L:** We write what we see; and we see a lot of violence, hate and negativity in the world. Songs like "Rage" just mirror that back to the audience. They're full of aggression, cause that's what we're all about. "Vanity Bleeds" is a song that you can take many different ways. It may offend some people, but I think everyone should listen to it because it does have something to say. The lyrics to "Love You Dead" paint out a picture in your mind of sitting with a razor

blade ready to slash everything in the room. It paints a vivid picture of some realities.

**C:** Basically "Love You Dead" is a song about rage and hatred inspired by love. Hate and love seem to be total opposites, but really the emotions are the same and one could very easily turn into the other.

**I understand that with the re-vamped line-up you are going to go full force with a darker image?**

**C:** What image?

**L:** You can tell by looking at us that we haven't been to the beach in awhile.

**C:** We're definitely not sun gods.

**But your stage show will be more theatrical than it has in the past?**

**C:** I think that we're going to let ourselves go more than we have before and there may be a little more bloodletting than there has been before. But to me that's not theatrics, it's just us. That's what we do by nature, so why shouldn't we do it on stage?

**L:** It will be over-the-top intensity; an intense show is what we're going for. We're not going to be looking like a bunch of pretty boys danc-

ing around and smiling at the crowd; it's going to be 100% aggression. If something goes flying off the stage, well I'm sorry but it happens. It's happened before. What you can expect is pure intensity.

To hear the most up to date information on Cast Of Nasties, you can call the Cast Of Nasties Vamp-line at (813) 882-5898.



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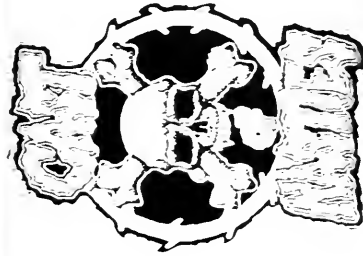


Mon. Oct. 28-  
Sat, Nov. 2nd.  
**STILL  
RAIN**

Thurs. Oct. 31st. 9PM

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# Rock-o-scope

by Michael Marks

## LIBRA: Sept. 23 to Oct. 23

Success is at hand. You must feel it, it's so close you can taste it. Kip Winger, of Winger, and buffalo wings, of chicken and hot sauce, is the key. Listen to a Winger C.D. or tape while eating a bucket of kamikaze buffalo wings. The door of happiness will soon open. If the door of happiness doesn't open, the door of the bathroom will, because after eating a bucket of kamikaze buffalo wings, happy or not, you'll have to go. Lucky numbers 2, 5, 12, 13, 40, 43.

## SCORPIO: Oct. 24 to Nov. 22

Blowing. [It's not what you think]. Blowing smoke rings from cigarettes, cigars, pipes, bong, or [you know what] is your destiny. Read the smoke rings the way grandma read tea leaves, or the way Alice Copper read the design on the skin of his ho. The smoke rings will guide you to your true love. But, be careful where you smoke. Smoking in a van parked in front of the local police station will make your destiny go up in smoke. Lucky numbers: 6, 19, 20, 14, 36, 9.

## SAGITTARIUS: Nov. 23 to Dec. 21

Start your diet. Get that Sebastian Bach or Skid Row look. And write that rock song you've been planning to write for the last 47 years. The time is right. The stars favor you submitting the song to Poison in care of Bret Michaels, their lead singer. Also submit to him a locket or your hair. If you submit the other hair, he might show up on your door step asking what it means. Lucky numbers: 1, 9, 41, 39, 2, 7.

## CAPRICORN: Dec. 22 to Jan. 19

Attend a major rock concert this month. Success, money, and love will be there waiting for you. So will danger, an old flame who's turned evil will hump into you while sneaking a feel. You must blow this person off. Just before the start of the concert, gangle with garlic juice. Then when the two of you meet, breathe right in this person's face. Then drop some money on the ground. When this person bends over to pick it up, turn away from them and break wind. As soon as this happens leave quickly, you'll find the right one soon after. Lucky numbers: 26, 29, 6, 49, 44, 30.

## AQUARIUS: Jan. 20 to Feb. 18

Listen to the lyrics of Billy Idol's "White Wedding." Bake a big white wedding cake and throw it in your lover's face. If your lover doesn't beat the hell out of you and can laugh, you have a strong relationship. If however your lover gets angry and sets your car on fire, your relationship needs work. Now if your lover ties you to a tree, sticks a water hose up your behind and turns it on full blast, it's over. Lucky numbers: 31, 37, 33, 44, 12, 16.

## PISCES: Feb. 19 to March 20

An old flame will enter your life. This person is into Trixter and White Lion. This person will try to dominate you. While making love this person will always assume the top position. Only listen to their radio station. Only go where they want to go. You must fight back. At a restaurant, accidentally spill hot coffee in their lap. Keep changing the radio station. While making love, bounce so hard that you knock this person off the bed and out the window. Lucky numbers 16, 15, 4, 8, 23, 21.

## ARIES: March 21 to April 20

You're burning with desire for someone who now is considered just a friend. This person wants to rock (and roll in the hay) with you as much as you want them. So go for it. Pop in a Skid Row C.D., turn up the volume, turn down the volume when the cops arrive, then when they leave turn it up again. But, beware, while listening to "Monkey Business," Watch out for the big banana. Lucky Numbers: 31, 36, 19, 24, 16, 34.

## TAURUS: April 21 to May 21

You will be coming into money soon. A rich person is attracted to you. This person is deeply into Milli Vanilli. Actually this person loves Milli but can't stand Vanilli. It's a love, hate thing, sort of like ... remember Sonny and Cher? She was tremendous, he was horrendous. You just know when they made love, she faked orgasm. Don't fall into that situation. When you and this rich person get together and get it on, don't lip-sync your moans. Lucky numbers: 7, 11, 29, 18, 15, 41.

## GEMINI: May 21 to June 21

Stop letting people push you around. You're not a doormat, or a whipping block. A masochist, maybe, but you should put a stop to it. Put your foot down on somebody's face. You've been Roses too long, become Guns. Does Mick Jagger take it from anyone? No, he takes it from everyone, ask David Bowie. Get mean, this month only do to the world what Madonna did to that coke bottle. Luck numbers: 43, 49, 6, 11, 37, 40.

## CANCER: June 22 to July 22

Listen to the words of your favorite rock song. These words will lead to a new awareness. But beware, if you're listening to an album, don't play the record backwards. Especially, if it's an Ozzie or Judas Priest album. What would mom and dad, and your friends, or your old seventh grade teacher say if your new awareness, was running naked around a dead animal with your new friends, burning incense, chanting, and trying to conjure up Tipper Gore? Lucky Numbers: 31, 13, 18, 35, 29, 10.

## LEO: July 23 to August 23

Venus controls your destiny. No, you're not going to meet a naked Greek girl with no arms. But someone you've desired for months is ready to be taken. Don't be afraid to handle this person because they like to be touched. This person's deeply into Motley Crue and their favorite song is "Dr. Feelgood." So feel this person, it's good. But don't pinch this person, that's bad. This person is also into Scorpions stick this person, that's good. Lucky numbers: 3, 6, 1, 48, 32, 41.

## VIRGO: August 24 to Sept. 22

The love planet is playing games with you. Be careful, don't do anything careless. Picking a playmate no. is all wrong. Listen to the song from the Lost Boys album, "Cry Little Sister," while squashing some kumquats in your face. This will ward off evil while cleaning up acne. Then date someone you don't like, and remember, this month don't get serious. If you want to get a little sleazy, you know, doing it in the gutter with a few derelicts, that's OK. Lucky Numbers: 22, 12, 42, 45, 14, 17.

# MAMIE AND TAD: A LOVE STORY

by Michael Barnett

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She was sitting outside in the rain. She was singing contemporary pain. She was loose-leaf and spellbound, a tragic surprise, wrestling with starshine and beer. The lights were low; I invited her inside. "Mamie, why are you crying? I've come to carry you home ... no longer to feel so alone."

After I'd done it, after the fall, she lay on the floor staring up through dead eyes. She'd looked surprised when I tore off her arm. When I cut off her nipples she'd begged. I laughed when she fell to her knees. I grabbed her hair and gave her a squeeze. I told her I wanted her. "You don't mind," I said. I took her, then killed her, then took her again. I enjoy doing it with the dead.

After you do it, there's no turning back. After they're dead, you can't say I'm sorry, you can't say I didn't mean to. But I did. I told her. She didn't hear.

She had worked at a rock music magazine. She was a seller of ads. She looked the wrong way at the publisher. He was the best friend I had. I asked him, "Do you want me to kill her? Do you want the bitch to die?"

He smiled, said, "Yes." So I did it. I carved my name on her thighs. After I examined my handiwork, I decided that wasn't too smart. I got some acid from the closet, and burned off both her legs. I propped her up in my rocking chair. She looked pretty good in stumps. I made some soup from her eyelids, and sat beside her to eat. I wanted a bowl of Cheerios but I was out of milk. I won't eat it dry; that's disgusting. I asked her if she was hungry. She didn't reply. I got mad, cut off her head, put it on the shelf, painted it grey.

I went to my friend and told him that I'd taken care of it. He asked me what I was talking about. I told him, then asked him to pay my rent. "Are you crazy?" he said. "I'm not paying that. I've got my own family to feed."

"You owe me, now," I said.

"Well, I guess I do," said my friend. "But how do I know you did it?"

I took out a snapshot of Mamie's head. "See? — I did it."

"Seems you did," said my friend. "What did she say as she died?"

"She didn't say much," I told him. "But they won't think it's suicide."

"Did you ... do it to her afterward?"

"Yeah, but don't tell anyone. They'll think I'm sick or depraved."

"Well, we know better than that. What are you going to do with the body?"

"... Hadn't thought about that. Guess I'll eat it. Would you care to join me? I have a special recipe."

"No thanks," said my friend. "I don't think so. I'm not very hungry today."

I was chagrined at his refusal to taste my special stew. "Well, I've got to go," I said. "I've got some cooking to do."

I went home to make my dinner — my special recipe. It calls for nutmeg and milk. I'd forgotten to buy milk. I substituted bouillon. It wasn't very good.

After I'd finished dinner, the telephone rang.

It was my friend. "Tad ripped me off. Can you take care of him as well?"

"Sure," I said. "If you'll pay my rent."

"I guess, after all, I owe you. I'll be happy to pay your rent. But can you take another photograph, and bring me one of his hands?"

"I'll do better than that," I said. "I'll bring you his love tool. I'll cut it off and cook it up in my special stew."

"O.K.," he said. "If that's what it takes ..."

I telephoned Tad. "Come on over, buddy. I've got quite a surprise. But don't tell anyone where you're going."

I sat on the couch, looked out the window, holding my favorite knife. It's my favorite one, all right. I used it to kill my wife.

The doorbell rang and I let Tad in. I hit him on the head. I tied him up real tight. I got my favorite pen. I splashed water on his face. I shook him and woke him up. I handed him a piece of paper. "Here's to your bad luck."

He looked rather sad as I squeezed the part that nobody likes to have squeezed. I told him if he didn't write a suicide note, I'd cut off his head and put it with Mamie's.

"Why should I write a suicide note? You're just going to kill me," he said.

I squeezed him real hard and told him, "You'll be better off dead."

I squeezed again; that convinced him. He wrote the suicide note. I cut off a finger and made him sign his signature in blood.

I didn't cut off Tad's head. His note did the job real well. I made him write that he took Mamie's life, then he took his own as well.

My friend paid my overdue rent; now I'm indebted to him. We have fun killing his interns and drawing on their skulls with my pen. He likes to kill Orientals. I get my meat at the schools. We're quite a team together, and we make up our own rules.

I guess someday they'll catch us. But we'll have fun until then. Me and the rock music magazine publisher, friends unto the end.

The End

*This story is fictional and any resemblance to persons living or dead is purely coincidental.*



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# 10 GREAT UNSIGNED BANDS FROM TAMPA BAY

## HEARTLESS



**WHO?** Kenny McGee (vocals), Tommy Vincent (guitar), Billy "Lingus" Weber (guitar), Christian Hamlett (bass), Dean Domizio (drums).

**WHEN?** "This Heartless got together at the beginning of this year. They were a full unit before, but we look at it as a brand new band since I [Kenny] joined."

**WHAT?** "Rock & roll. Sometimes people use that word differently, but that describes Heartless. We're nothing but rock & roll."

**WHY?** "We do it twenty-four hours a day. No matter what the business is like or what's happening in our personal lives, we live for that hour on the stage. That's why."

**CONTACT:** JFG Int'l Mgmt., (813) 879-3700.

## ARAZMO



**WHO?** Warren Buckingham (vocals), Dave Arazmo (guitar), Tony Wagner (bass), Vic Torre (drums).

**WHEN?** "Three and a half years ago in '88. It's gone through a few changes but we're happy with the way the band is."

**WHAT?** "It's fun, hard, party rock. I'd say it's sunny rock. Hard, fun, party rock ... period."

**WHY?** "We write songs that we like. You can't write something that you're not inspired to write."

**CONTACT:** PO Box 4512, Seminole, FL 34642-4512.

## THE GUFF

**WHO?** Rich Chandler (vocals), Mike Cutolo (guitar), Ben Williams (guitar), Joel DeAngelis (bass), Ken Karg (drums).

**WHEN?** "In December of '88 we started jamming, and in August of '89 we became a full band."

**WHAT?** "The music is aggressive. Lyrically we're just writing about real life. Not negative, realistic."

**WHY?** "If we didn't have an escape we'd go insane. This is the only true form of expression that all of us have. We just do it for ourselves."

**CONTACT:** Hot Shots, Inc., (813) 866-0284.

## RESURRECTION

**WHO?** Paul DeGolyer (vocals), John Astl (guitar), Charlie Haines (guitar), Dave Scott (bass), Steve Pate (drums).

**WHEN?** "I [John] would say April of 1990. That was when we actually emerged."

**WHAT?** "We're basically death metal. It's a lot heavier than the stuff you hear on MTV. It's heavy vocals with eerie, doomy riffs."

**WHY?** "'Cause we want to strive for world domination."

**CONTACT:** (813) 887-5191.

## BRUTALITY

**WHO?** Larry Sapp (vocals/guitar), Don Gates (guitar), Jeff Acres (bass), Jim Coker (drums).

**WHEN?** "October of '86 was when the band actually formed."

**WHAT?** "What we like to consider ourselves is techno death metal. We're the deadliest. A lot of the stuff is tech 'cause we're writing really intricate material with some variety to it."

**WHY?** "It's been our dream and this is our favorite kind of music. It's good for getting out our aggressions."

**CONTACT:** Dustin Hardman (813) 932-3555.

## SILENT SCREAM

**WHO?** Patrick Rodriguez (vocals), Matt Wilkof (guitar), Mark Rodriguez (bass), Greg Hardman (drums).

**WHEN?** "About five years ago."

**WHAT?** "It's aggressive but a little bit classier than a death metal band. It's metal with melody. We touch on a lot of different bases."

**WHY?** "We all have the love for music. When we write something that sounds cool and we get that adrenalin surge from it, that's it."

**CONTACT:** JFG Int'l Mgmt., (813) 879-3700.

## BLEEDING HEARTS

**WHO?** Earl Cosmo (vocals), Archie J. Muise (guitar), Dan Brice (bass), Frank A. Jerome (drums).

**WHEN?** "December 14th, 1989. That's when all four of us practiced for the first time."

**WHAT?** "Our music is exactly what our name says: a bleeding heart. All the songs have that thing about a chick screwing you over, or whatever. I think that's how we got the name to begin with."



**WHY?** "The Bleeding Hearts aren't concerned with being rock stars; we just want to be musicians."

**CONTACT:** PO Box 86751, Madeira Beach, FL 33708.

## ST. WARREN

**WHO?** Brij St. Warren (vocals/piano), Brad St. Warren (guitar), Jeff Alan (bass), J.J. Stevens (drums).

**WHEN?** "Me [Brij] and Brad have always been together, so we've always played together. But this line-up was finalized in January of 1991."

**WHAT?** "Very intense, hard, melodic songwriters. We write songs that sound like they should be on the radio. We're not generic by any means but we're very commercial."

**WHY?** "We love what we're doing and we love people. Music is a gift from God and we love to see people happy."

**CONTACT:** (813) 885-6451.

## UNCLE SALLY



**WHO?** Jeff Dyer (vocals/guitar), Dave Dennis (guitars), Dan Whitman (bass), Jeff Stahl (drums).

**WHEN?** "In a wpy the band formed last year when I took over singing. Things seemed to take off at that point."

**WHAT?** "An all original band. We style ourselves somewhere between Aerosmith, Guns N' Roses, the Cult, and a splash of everything else."

**WHY?** "It's what we do. This is the last band for me [Jeff]. If this doesn't work I'll be working at McDonald's."

**CONTACT:** JFG Int'l Mgmt., (813) 879-3700.

## MOD-L CITIZEN

**WHO?** Bill Fox (lead vocals/bass), Dan LaJoy (guitar), Mark Seven (guitar/keyboard), Frank Martinez (vocals/drums).

**WHEN?** "We've been together about three years."

**WHAT?** "We're called a funk band but we definitely appeal to a lot of rock people. We have dynamics. We can get real groovy and funky and then real heavy."

**WHY?** "We have some pretty strong beliefs about the world today and we want to give them to people."

**CONTACT:** (813) 821-9152.

**COMPILED  
BY DJ JUSTICE**

Note: All of the bands featured in this article have been selected from the genres of hard rock and heavy metal. The purpose is to expose these acts to the industry professionals at both the Foundations Forum and CMJ. Of course, there are more than ten great bands in Tampa and you can look for them in upcoming issues of Thrust.

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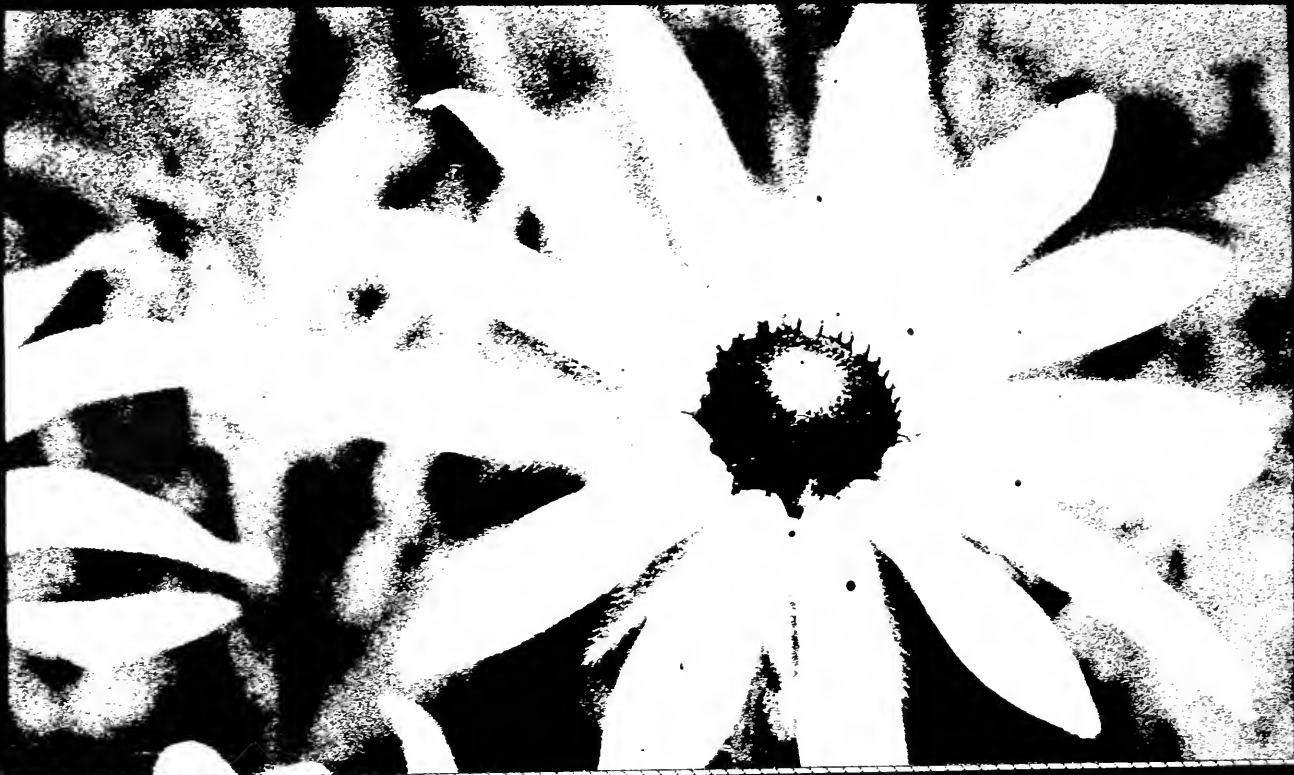


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# The Last Word by John Urban

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## UNCOVERING THE HARD FACTS IN TAMPA BAY

Something wicked this way comes ... as it always does this time of year when the sun's dominance over the summer days surrenders to the cold, harsh nights of Autumn. This is my favorite time of year. I have summoned some of my favorite local acts to be featured in not one but two October extravaganza events to celebrate the coming season.

The first bash is the **LAST WORD MANATEE BALL**, which will be held at The Rock-It Club on Tuesday (98 Rock night w/Scott Ledger), October 8th at 9 p.m. Live entertainment will be supplied by **ST. WARREN** and **SOLDIER OF FORTUNE**. The show is officially sponsored by the **LOWRY PARK ZOO**, and a portion of the door will be donated to the **MANATEE AQUATIC CENTER**, which now houses five manatees and does a lot of research to help preserve the species. Representatives from the Lowry Park Zoo will be at the show to provide literature, displays and general information on their work with manatees to further benefit the situation.

St. Warren recently played a short, yet memorable opening set for **ENUFF Z'NUFF**. They managed to receive the most crowd participation with one of my favorite St. Warren originals, **"ONLY YOU."** During that track, vocalist **BRU ST. WARREN** tried to disprove the accusation that white people can't dance by bringing onstage two male dancers, who, with Brij, pulled off an amusing parody of a Janet Jackson-style dance routine. I later asked Brij how this came to be. "They're two very good friends of mine who know how to dance very well, and they showed me how to do a couple of things and I figured that no rock band has ever done anything like that. We thought it was cool and we gave it a shot tonight, and the people went nuts."

St. Warren has replaced **JIMMY "HOLLYWOOD" MOORE** with a new drummer, **J.J. STEVENS**. "He used to be a little punk that went to school with us and used to steal the comb out of our back pockets," says Brig. "He opened for us one day with another band and we thought that he fit us better than our drummer did." St. Warren has been getting maximum airplay on 98 Rock's *Nine Most Wanted* for a month and a half, and was number one for two weeks straight. "We're getting played on both 98 and 95, and that's a real big step, because there's not too many bands that have achieved that," says guitarist **BRAD ST. WARREN**. "It's very encouraging that both local radio stations have the guts to play local music."

**SOLDIER OF FORTUNE** have been receiving recognition both locally and nationally, and are already scheduling showcases for major labels. Drummer **DAVE RYAN** reportedly left Wiseguy to join a signed national band, and

after that band lost their deal he was advised by a representative from a major label to join **Soldier Of Fortune**, since several labels were looking at them. Rounding out the rest of the act are guitarist **JOHN CORI**, bassist **BOBBIE CAMPOS** and vocalist **MARC TOGIE**. Togie has been very active in the local scene over the last few years, but previously was best known as a keyboardist. He has previously played keyboards for **CRUELA D'VILLE**, **INTICE** and **CHAMPAGNE THEATRE**.

The other festival of events I have planned out is on the coolest holiday besides Christmas — Halloween. This year Halloween falls on Thursday, October 31st, and **THE LAST WORD**

surprises, and will be performing mostly new material in addition to a few of their most popular older songs. Some of the newer songs that you should watch out for are **"COLD DECEMBER," "LOVE YOU DEAD"** and **"RAGE IN NIRVANA."** Real brutal, yet marketable stuff.

Playing with the Nasties on that show will be **STIFF KITTY**, who have been getting a lot of exposure lately. This is one local act that I have been watching develop for some time now, and I have seen few acts evolve and show as much progress and improvement as Stiff Kitty have over the past few months. The band has gotten a lot tighter, probably due to the addition of

Beau Smack was the original drummer for Stiff Kitty.

Speaking of coincidences, I recently received a promo kit from a band also named Stiff Kitty that is based out of Atlanta. Judging from what they sent me, these guys have more than a fair chance of snagging a deal. They have a very professional image, and their demo sounded like national quality. It was apparently produced by George Pappas, whose credits include **THE GEORGIA SATELLITES**, **DRIVIN' N' CRYIN'**, **MICK JAGGER** and **THE POLICE**. The only problem I can find with their demo is that it reminded me too much of recently signed national acts like **TRITEX** and **CRY WOLF**. Talented material, just not diverse enough to make them stand out. Also, the tape sounded over produced. I prefer more raw and more live sounding recordings like **VAN HALEN's** debut or producer **MICHAEL WAGENER's** best works (**SKID ROW**, **SAIGON KICK**) that really show what a band sounds like. But I bet I'd love the band if I saw them live. Either way, it looks like eventually someone is going to have to change their name. How about **RIGORMORTIS TORTOISE**?

Other shows coming up include **THE DAMNED**, at the Ritz on September 27th, **THE BULLET BOYS**, **BLACK EYED SUSAN** and **SCREAM** at the Rock-It on October 4th, **STRUTTER** (a **KISS** tribute band) at the Rock-It on October 9th, **ROD STEWART** at the Suncoast Dome October 12th, a great glam band from Miami called **TRIPLE XXX** at the Rock-It on October 13th, and the return of **THE STRAY CATS** at the Ritz on October 17th.

One last note: **THE BLUES PUNKS** live broadcast over 98 Rock on September 8th was the band's final show. It seems guitarist (**DR.**) **BEN LOVEIT** has plans to pursue connections up north. According to vocalist **VINNIE GRANESE**, he plans on putting together a more alternative band under a different name with Blues Punks drummer **JIMMY SLEVIN** and guitarist **RICK NIELSON**. Both Granese and Slevin came close to getting signed back when they played with the original **INTICE**, so maybe the old 'third time lucky' superstition will become a reality.

That's all the news for now. My message this month is **SAVE THE MANATEES**, and it's harder to kill vampires than you might think. See you at the shows.



S. Warren announces its new line-up

**HALLOWEEN EXTRAVAGANZA** will take place at 9 p.m. at the Rock-It Club. And what local band is better to celebrate the darkest night of the year but Tampa's own **CAST OF NASTIES**. I know, you read that the band broke up a while back. The truth is that they have been rehearsing constantly, writing new material and auditioning for a new vocalist. Their new frontman is **KYM LAROUX**, and he fits the band perfectly. He already had the vamp image and attitude, and his distinctive vocal style adds more diversity to the band's material. I attended a recent closed rehearsal, and the band, including guitarist **VINCENT BREEDING**, bassist **BECKIE CHAMBERS** and drummer **BEAU SMACK** were sounding better than ever. They are planning a bizarre Halloween show with lots of sick

new drummer, **JOE CLUTTER**. He's one of those visual drummers that you can't ignore. Guitarists **TERRY COLVEN** and **MIKE SMILEY** mold the bands sound, which is in the raunch and roll vein similar to Hanoi Rocks. Female bassist **CINDY SEXTON** more than carries her weight, and is a competent musician and dynamic stage performer. Vocalist **BOBBY C.** is becoming one of the most outlandish frontmen in Tampa Bay. He's got that Steven Tyler kind of scream without copying him too blatantly, and holds that aggression and edge throughout the set. So if you haven't seen Stiff Kitty lately, it's about time you gave them another listen. This Halloween show will be ironic, since Stiff Kitty's Cindy Sexton was the original bassist for Cast Of Nasties, and Cast Of Nasties'





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# 95 YNF's BACKSTAGE PASS

BY DIAMOND JIM REED

## BLEEDING HEART'S EARL COSMO: ROCK & ROLL GANGSTER

Some people have labeled the Bleeding Hearts as the next Stranger band, as far as popularity and crowd response. How do you feel about this statement?

As far as Stranger, they keep their popularity because they are so consistent. Every song they do is a good song. That is what keeps the crowd coming. The Bleeding Hearts have a lot of good material now, and not just headbanging music; we have a lot of variety. The radio stations such as 95 YNF keep the music alive and let the people get familiar with our songs. So after the shows we sell a lot of our tapes.

Tell me what happened with the Capricorn Record deal.

Jeff Cooke loves the band and is trying to present us in our true form. Capricorn's producer is a great guy, but he just wasn't right for our band. The demo failed to reach our level of talent. We feel

our songs we're re-doing at Morrisound are "Loaded Gun" and "Sweet Dreams." The newest song you're hearing on 95 YNF is "Bonnie and Clyde."

What's your personal favorite on the CD?

My favorite, which I think is going to do very well, is "Falling Out Of Love." Archie and I teamed up very well together on this song, and we both think it's our best piece. Our true styles and feelings came out. Archie wails, that's all I can say.

Describe your other band members: Archie, Dano and Franco.

To start off, Archie knows so much more than just being an electric guitarist. He plays jazz along with other different styles. To be included with Archie almost brings out the equation  $1+1=3$ . My one plus his one gives you three, not two. That kind of attitude is what makes the Bleeding Hearts what we are. Franco and Dano are



we can do a lot better. We are going to finish the CD and put all the songs we want on it ... and then present it to Jeff, so we can show the band's true talent. The record companies can present a lot of problems; you only get one or two changes. It's like trying out for a pro football team. If you have a couple of bad days, that can be your whole career. We want to make sure that when we're looked at, we're at our best.

What exactly will be on the new CD?

The CD will consist of four songs we've already released: "Take It On The Chin," "Kick In Your Love," "Best and Only Friend" and "Ten Ways." The two previ-

ous songs we're re-doing at Morrisound are "Loaded Gun" and "Sweet Dreams." The newest song you're hearing on 95 YNF is "Bonnie and Clyde."

What will be the title of the new CD?

The title will be *Loaded Gun*. Our picture will be the gangster shot, the single will be Bonnie and Clyde. We like to think about being in the 1920's when the bad guys ruled, just like the rock and rollers do. I feel bands are like gangsters; you get a gang together and bust loose.

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# Florida Music Report

## Jacksonville

by Leslie R. Marini

Weather-wise, it may not have been the hottest summer on record. But music-wise it's been so hot lately that the only safe thing to do is get in the **SHADE'S**. As host club for this year's "Battle of the Bands," sponsored by **WFFY ROCK 105** and **DISCOUNT MUSIC**, Shade's presented Jacksonville's favorite local talents in a month-long search for the band that would have the honor of opening this year's **HOSPICE BENEFIT CONCERT**. If I may quote Jacksonville's "most beloved, most revered, most respected" John Lear: "The bands and the crowds are better than I expected." Participating bands were **TATTOO MONA LISA**, **SOUL GUARDIANS**, **BAD MOOD**, **RAE RAE ROX**, **FAITH NATION**, **CRONIC REALITY**, **WILE E. PEYOTE**, and **DIRECT ACCESS**. The finalists, all chosen by audience applause meter, were Tattoo Mona Lisa, Rae Rae Rox, Faith Nation, and Chronic Reality. Although Faith Nation and Rae Rae Rox tied in the weekly competition, Rae dropped out of the contest before the finals for reasons of his own. (Rumors are floating that he'll be doing Shade's on Halloween. I've made my plans.) The final night of competition was held just three days before the Hospice concert, and the winning band was **FAITH NATION**. The winning band was selected by a panel of judges, and bands were scored on a 1-10 scale. The Supreme Court of Rock & Roll for the evening were **DAN MACDONALD** (Florida Times-Union), **RICK GRANT** (First Coast Entertainer), **PAUL BURNS** (Camelot Music), **TODD BRIDGES** (Turtles Records) and special guest judge **JIM HAYAK** (Promotions) from the home office of *Thrash* in St. Petersburg. Oh, you don't think I'm too modest to forget to mention **LESLIE R. MARINI**, do you? As judges we not only had a great time (thanks for all the hospitality, Haney and staff), we had a tough time deciding which band was going to win. If you ask me, everybody came out a winner. Jacksonville, you did one hell of a job supporting your local talents.

More good news: By the time you pick up this copy of *Thrash*, you'll be hearing **FAITH NATION** on WFFY. The CD, *Subtle Violence*, will go into medium rotation on Rock 105, and last issue I told you who to call... and when. I don't want to hear any more bitching about local music not getting any airplay. The next step is up to you; we need your support. Plans are underway for local programming to get started sometime in October with WFFY. Of course, you know by now which magazine to keep your eyes on for the official information.

While we're on the subject of information, just what is **HOSPICE**, and what's it for, and why did a rock radio station get involved with it over eleven years ago? The Hospice program works with families of terminally ill patients, helping them to cope with their losses, providing them with a support network and answers to their questions. Too often in this culture we fear death and illness, and the grief and confusion of those left behind can be as

crippling as any disease. When families get involved in Hospice, they learn to accept what happens as natural, and that they can and should go on living. It's in that spirit that each year, Rock 105 remembers Miss **CINDY REINHOEL**. A friend and fan of local music, Cindy died from terminal cancer some time ago, and before she left, she not only made her own funeral arrangements, she left behind a party for all of her friends. With the help of Rick Tracey from WFFY (a very close friend of Cindy's), the Hospice Benefit Concert was born. The proceeds go to help this fine and much needed program.

It's still hot, did I say that? You bet I did. The hottest band around, **THE CLOCK HOUSE**, got it together for their first live performance at **DOCKSIDE'S**, drawing lots of smiles and a better than expected response. The band has generated a very healthy interest from Columbia Records, who may or may not have been at this premiere event, for what looks to be a long and prosperous gig for The Clock House. Believe it or not, this band has also gone into airplay on dance radio in Jacksonville. Seen lurking about on the scene at Dockside's (which has become Jacksonville's favorite underground bar... by accident), **THE ZEROS**, **TOMMY BERLIN AND HIS BIG HEAD**, and **RAE RAE**.

Enquiring minds want to know. Yes, that is the **ARTIMUS PYLE BAND**, late off tour with Lynyrd Skynyrd. Artimus just got tired of road life — it's a rough life — and he enjoys his family more. Drumming chops will be handled by Custer. The October 2nd tour date in Jacksonville has been confirmed. Opening band will be The Four Horsemen.

Several clubs on the alternative/blues scene have been drawing a good response. At the **BAD BOY**, I caught **RHODESIA** — modern jazz with a modern alternative slant. I followed them out again to **BAHA'S** for **PROGRESSIVE JAM NIGHT** with **BLISTER TRIP** and a lot of other locals — a lot. While the concept seemed to go over well, the production is in need of a lot of work. Hopefully, they'll get the bugs out, and Baha's will continue with live music.

I've caught up with so many of you these days; you have some great projects going. Watch the news for **CIRCUS**. Can't reveal it just yet, but there's been another lineup change, and **PRODIGY** are talking seriously with a few labels. **CRONIC REALITY** are getting ready to deliver their long awaited product. **RAE RAE** will be entering the studio in October. They played their last gig before entering the studio at Balungo Bay with **F.O.C.**, who were politely asked to leave the stage after the management termed the band "obnoxious." Then they actually let Ray on stage, but made him turn down the volume. Somebody needs to explain "Progressive" night to these people. It's a way of life, not a drink special. Get real. That's it for this month. Remember, goodness has nothing to do with it.

continued next page

## Tampa Bay

by Blackie

They're ba-a-ck. **DELORIS TILSCOPE** have returned from summer vacation full of spice, vigor and inspiration. The band, Kacy Ross, Stevie Grandmaison and Ricky Wilcox are going to play a few local dates. They are then heading to New York for some showcase gigs. On the studio front, DT have been recording at **TIME MACHINE STUDIOS**, a division of Panda, with Steve Repetti handling the engineering and production. The cassette, titled *Eye of The Chicken* should be out shortly. Ricky Wilcox is working on a solo project as well.

Matt La Port has joined **DRAMA**, replacing guitarist Mike Locke (ex Bobby Friss Band). Mike has relocated to join the Atlanta based **BABY BLUE**. You might remember Matt from Stiletto and Hemlock.

**BACKSEAT ROMANCE** have regrouped. Joining original members, bass player Dez, guitarist Bobby Lane and drummer Nicky J. is Michael Poland. The band is going to focus primarily on original material this time around. Catch them at **GOLDEN NUGGET** or at **JEFFREYS** this month.

**GARDY LOO** have a new drummer, Greg Gall, formerly of Last Rite. Congrats to the Loos for winning The Best New Metal Band award at the recent Tampa Bay Metal Awards.

If you were watching MTV a couple of weeks ago, you might have caught mention of the Metal Awards when Kurt Loder proclaimed Tampa Bay as the Metal Capitol, and even showed footage of onstage action.

**UNCLE SALLY** have postponed the release of their new tape. They have decided to come out with a full length recording rather than an EP, though the name of the release, *El Bootleg A Nada* will remain the same. The band will record the new tracks at **PLATINUM STUDIOS** with Andy Myer twirling the knobs.

**MISTAKEN** are at **HEADFIRST PRODUCTIONS** in Tampa recording a six song EP. Engineering on this effort is Brian Hendrickson. Tracks include "Say No More," "Meant to Be" and "Lady, Lady," the latter of which is being re-recorded "right, this time."

**BREWSKIES PUB** in Largo has changed its name to Geo's. **NASTY HABITS**, **ECLIPSE**, and **FACE DANCER** are scheduled for next month.

**ACT III** are recording a 24-track demo at **PLATINUM STUDIOS** with Pete Thompson and the legendary Andy Myer producing and engineering respectively. Tunes include "Down From Here" and "I Am The One."

Roadracer recording artists **POWERSURGE** are releasing their debut album in Japan and Germany this month. The boys are currently busy writing new material as well as setting

up tour dates for the fall.

In the Sorry-It-Had-To-End-Soon Dept., **NIGHTMARE SYMPHONY** have called it quits. Guitarist Eddie Fox returned to New Jersey while vocalist Kym LaRoux has answered to a darker calling, joining **CAST OF NASTIES**.

The **BLUES PUNKS** are taking an indefinite sabbatical to pursue other interests. If you didn't catch them at the **ROCK-IT CLUB** on the live 98 Rock broadcast, you might have missed their last-ever performance. The Doc is relocating to PA on some professional business and the Vin Man and Jimmy Slevin are putting together a "new and surprising project."

**CIRCUS OF FOOLS** have broken up, though members of the band are already involved in other projects. Vocalist/guitarist Rebecca Thomas is pulling double duty. She is joining original members Kentucky (bass) and Erika Wrath (drums) along with newcomers Bruce Vendl (guitars) and Angie Campbell (vocals) in a regrouped/refocused **FOXXXHEAD**, as well as doing some shows with **911**, a new addition to the area music scene.

In other ex-Circus of Fools news, Eddie Mikkel (bass) and Jason Karen (drums) have joined up with Tom McDyne (guitar) and Billy Thomas (vocals), formerly of Seventh Alley. The new band, **ALLEY ANGEL**, should be out soon as an all original act.

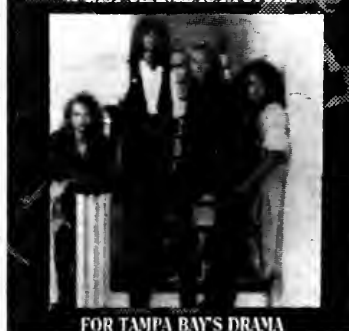
**WISEGUY** are out and about on the road, with shows scheduled in New York and out west. Don't expect these boys home till sometime late November.

**MANY FACES OF MARY** have renamed themselves **DEL HELS**. Yes, but what's it all mean?

**MATTER FOX** are out and about again. The band has returned to Tampa. The current lineup includes brothers Jim and Joey Levrett on lead vocals/guitar and bass, respectively, Jay Arce (drums) and Billy Rice (lead guitar).

Finally, be sure to look for **TYGER TYGER'S** full-length live release, *The Art of Being Eaten... Alive to be in area stores soon.*

### A CAST CHANGE IS IN STORE



FOR TAMPA BAY'S DRAMA

## Orlando

by Matt Kelman

Over at **GREG RYKE PRODUCTIONS**, **NIGHTWING** and **STALLION** are in the process of recording full length albums. **DEAD SERIOS**, who are featured in the Florida Faces section, finished their second album at GRP. **JAZZ STROMAN** are also working on some demo tracks as are the **HOUSESHAKERS**.

At legendary **KINGSLAKE STUDIOS**, **ACE MORELAND** and **JAMES PETERSON** are laying down the tracks for some down home Florida blues.

**SIGNATURE SOUND** declares "Fish and Chips" day as Knighthood are in town working on their first album which will only be slated (at this time) for a European release.

**NAOMI'S HAIR** will have a release party on October 11th at the **BEACHMAN THEATRE**. The new album is called **CHUM** and is produced by **JOHN CROSLIN** of **THE REINERS**. **POTENTIAL FRENZY** will open the show.

**THE MILL** is showcasing original bands on Tuesdays. In October features include **RIGHT AS RAIN** and **TIC TIC DOC**.

**CROWSDALE** land at the **BEACH CLUB** on Oct. 7. **BRATTLE CLOSET** will open the show with a special all-acoustic set. **NIGHTWELDERS** (formerly the **RIDDERS**) will perform on the 16th.

Daytona's **OP** recently featured a **FRANK ZAPPA FOR PRESIDENT PARTY**. The **IPPOLITO PRINCIPLE** and **MUTHA RUNNER** provided original tunes for this special event.

The **ANIMA-LIBERATION** tape is finally out. Entitled **RAGE**, look for it at area record stores. Two benefits for the non-profit animal rights organization also happened recently. **BRATTLE CLOSET**, **SLOW** and other bands participated.

**DEXTER'S** will be having original acoustic music on Saturday nights. Give 'em a call for more details.

**MORIBD ANGEL** just played the Beachman Theatre. **ENTOMBED** and **UNLEASHED** opened the show. An autograph session with Morbid Angel at an area Peaches went well.

**DEAD SERIOUS** had the opportunity to open for **SAIGON KICK** at the **STATION**.

**CRIMSON GLORY** debuted their new singer, **DAVID VAN LANDING**, also at the Station. **FEAR GLORY** opened the show.

On Saturday nights in Deland, **CASA DEL MOSH** offers heavy fans (style, not necessarily weight) a chance

to hang out, party and hear some killer area bands. **MEAT LOCKER** played there recently.

**WMMO 98.9** were named medium market station of the year for AVC music by *Billboard Magazine*. Listeners have been drawn to their low-key attitude and minimal banter.

The big news in Orlando is **WDIZ** who took the regional music issue to

### ORLANDO'S POTENTIAL FRENZY OPENS



THE NAOMI'S HAIR RELEASE PARTY!

heart and came up with **DIZ LOCALS LIVE FROM FLORIDA SOUND**. This 90 minute program showcases two original Florida bands every other Sunday from 10:30 to midnight.

The show is recorded live from **FLORIDA SOUND**, an area recording and production facility. Bands including **CIRCUS**, **RED MOON**, **CRITICAL MASS**, **RUSH OF VIOLET**, **SLOW**, **AMBER ROSE**, **MIND'S EYE** and **CAT E. WAMPIUS** have been featured in the last several weeks. This show is similar to locals shows which are catching on all over Florida, many also incorporating a live performance by bands in their roster.

According to **WDIZ** Program Director, **NEAL MIRSKEY**, "The time has come for rock radio to go beyond token gestures in supporting the local music scene. While I don't expect (this show) to change the world, it will give the local bands and their fans an opportunity to share in the joy of hearing their music on the radio along side Van Halen, Tom Petty and Aerosmith. The level of reaction from both the local music community and the general public has been overwhelming. We should have done this long ago."

Locals shows across Florida have started with similar time frames as **WDIZ's** show, yet many of them have expanded their formats to 2-3 hours every Sunday as well as strengthening area bands on regular rotation. **WDIZ** may just be in for a better thing than they thought. Keep up the good work, guys. If you're excited about original local and regional music being played on the radio, give **WDIZ** (or your local station) a call and let them hear your support for original music.

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# Miami

by Linda and Adriane

The big excitement around town was the record release party for **UNSIGNED II - THE DOTTED LINE** at the Button South. The CD was produced by **GARY STRYDER** and co-produced by **MARC**

**PORTNOY** of Stryder Records. Five bands from the CD played to an electrified audience. **CRYSTAL HEART**, **JASMIN DOWN**, **NAKED RHYTHM**, **THE ITCH** and **VANDAL** gave stirring performances. The show was so good that a second one was planned at **WEEKENDS** in Boca Raton on September 20th. This show features bands from the CD also.

**QUICK SLAM** won the first round of the **Best Band Search** sponsored by the **BUTTON SOUTH**. They will compete with the winners of the next three rounds for **Band of the Year**. We wish them luck.

**SQUEEZE**, a popular progressive band, had their annual **Midsummer Night's Scream** party this month with **BASKET CASE**, **PLASTIC NUDE MARTINI** and **The Itch**. It was a huge success, with the highlight of the evening being a "scream contest."

**THE ITCH**, one of South Florida's favorite progressive bands, is growing in popularity more rapidly than just about any band around. They broke the record for attendance at the **PURPLE GROTTO** this month, with the club overflowing. The Purple Grotto is planning a Halloween Bash with **THE FUNK**, **THE GOODS** and **The Itch** on October 31st. What a great lineup!

**SAIGON KICK** cancelled their tour with **White Lion** to get ready for their tour of Europe with **Ozzy Osbourne**. Their self-titled album is on the verge of going gold in Japan. They have been busy working on a special project for their Japanese fans at **GLEN SOUND Recording Studio**. If it is as good as their last album, fans will be thrilled. Saigon Kick played one last time before leaving for their tour at **SUMMER'S ON THE BEACH** with **The Itch** opening for them. Saigon Kick has just completed their second video for MTV. Check it out!

**UNSIGNED III - KILLING TIME** is slated to be released sometime in October. Thrashers are already looking for it in record stores, so we look for this album to be a great success.

Check out South Florida's newest progressive club, **CLUB INTENSITY** in Davie.

At the top of the list is **MIAMI ROCKS, TOOL VOLUME IV**. It's time for all bands interested in showcasing in Miami Rocks, Tool to submit tapes. Be sure to include a photo, a one page

bio and \$15.00 production fee. Send to Miami Rocks, Tool Volume IV, 705 E. Sample Rd., Suite 209, Pompano Beach, FL 33064. In addition to the usual festivities surrounding Miami

## STRYDER RECORDS THROWS A PARTY



FOR UNSIGNED II THE DOTTED LINE

Rocks, Tool, which includes two nights of showcasing on both Friday and Saturday, January 31st and February 1st, there will be an additional "club night" Thursday (January 30th). Local clubs will showcase additional bands or musicians who were not chosen to actually participate in the showcase itself. There will also be a cooperative effort between ASCAP and Miami Rocks, Tool to bring us the **EAST COAST MUSIC FORUM**, which will coincide with Miami Rocks, Tool and be held on Saturday, February 1st and Sunday, February 2nd at the Fountain Bleu Hotel on Miami Beach. The Forum, which is a new addition to the whole shebang, will have two days of panels, workshops and much more, covering a range of topics including, but not limited to: Crafting Hit Songs, Starting Your Own Label, and Getting Your Music Heard By The Right People. Guest Speakers include Barry Gibb of the Bee Gees, Leon Pendervies of The Blues Bros., and members of The E Street Band, The Silver Bullet Band and Cinderella. Registration for the ECMF will include admission to all events surrounding the weekend; those who wish to attend the showcase only can purchase tickets either at the venue (which has not yet been chosen) or through a Ticketmaster outlet. For information call 305-783-2124. The deadline for submitting packages to Miami Rocks, Tool is Oct 15th.

The Button South continues to bring us hot local talent. **THE FALL OF '91 TRIPLE THREAT** will be held on September 26th. This concert will be a triple headliner show featuring **ALLIGATOR ALLEY**, **MAD MARGRIT** and **JASMIN DOWN**. Showtime is 9:00 p.m. **WASHINGTON SQUARE** recently recorded a CD called **Live at the Square**. Four nights of music were recorded, but details of when it can be purchased are hard to come by. Watch this space for further information.

The **PLUS FIVE** Lounge is continuing to bring local music to the general public; bands appearing this month

Not much happened here this month as school is out, and many bands took vacations. I even managed to get a little R&R myself, and caught some great northern bands in the process. One band sponsored by Miller Genuine Draft is **EGYPT**. This is a very powerful group, very exciting to watch. Many people might say they're just riding the funk bandwagon, but I don't think that's the case. Though the band can be compared to the Red Hot Chili Peppers, their music is a little more diverse, throwing in reggae and blues.

Another band I saw was **EVERYTHING**, and these guys play exactly that. One song, "South of the Border" brings in a total Mexican feel to an upbeat tempo. The band put on a very intense and powerful set, and were very tight considering the diversity of their music. Expect both these bands to head into our area around October or November. If you have the chance, catch them live.

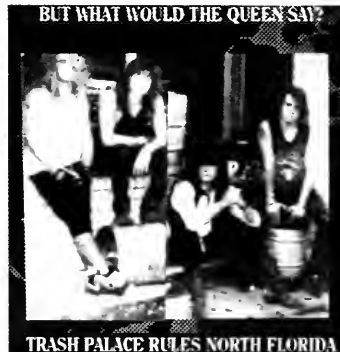
Many people in Tallahassee feel the music scene is beginning to explode. Some say the scene here could be as good or better as Athens or Atlanta. The ingredients are all here. There is **WYV (WFTS)**, FSU's college radio station, which airs songs and promotes shows for local musicians. There is **VINYL FEVER**, which is a record store that sells local bands' records and tapes. Local clubs support the scene by booking entertainment.

**REDRUM** and **O.J.** are two production companies that help set up shows for local bands. An independent

record company based in Tallahassee called **MANUFACTURE RECORDS** records area bands and puts them on vinyl. **DVC** (Darth Vader's Church), a speed metal band from Tallahassee on their label, has just recently sold close to 5,000 copies of their CD in Europe in just a few weeks. **DVC** also won North Florida's best metal band award at the Tampa Bay Metal Music Awards. **DVC** are finally getting the recognition they deserve, thanks to a lot of support from local people in the music business. If you don't think that is enough, **CLUB 506**, O.K. Productions, and Manufacture Records are sponsoring and promoting a compilation CD of local bands to be distributed locally, nationally and in Europe. This CD will feature the best seventy min-

utes of live recording that Tallahassee bands have to offer. **GRUEL** is the only band guaranteed a spot on the CD thus far. Other bands that might possibly make it are **THE ENGINES**, **DVC**, **THE SINGING SPOONS**, **COLD WATER ARMY**, **MAGIC JUAN**, and **THE SHATTERPOSTS**, who have just added guitarist Steven Fox to their lineup. Speaking of lineup changes, Pat Bailey has been named new drummer for **HOOKER**. Hooker has new originals, and with the new lineup are getting ready to hit the road. **NUSANCE** has finished recording their 9-song LP at **FULL SAIL STUDIOS** in Orlando, and it should be out in a couple of weeks. Metal Blade recording artists **INTRUDER** paid us a visit recently. This band was on-key the entire night as their heavy and powerful music ripped from the speakers. **FUNK BIBLE** is preparing for their last gig in Tallahassee before heading for San Francisco. We'll miss them, and wish them the best of luck. A little taste-of-everything show was compiled at Club 506 where **NO SAY NO**, **ZEN LEAMINGS**, **SINGING SPOONS**, **STEAMIN' CUP O' JOE**, and **DVC** all played a set. If you were there, you heard a diverse group of musicians.

I've just been informed that Tallahassee has its first metal fan club. Anne and April Petty started **MALMSTEEN'S MARAUDER** (guitarist Yngve Malmsteen's official US Fan Club), and it's sensational. If you're a fan of this axe master and want to join the club, write to Malmsteen's Mar-



TRASH PALACE RULES NORTH FLORIDA

auders, P.O. Box 12196, Tallahassee, Florida 32317-2196.

That's about it. Anybody with info, or anybody who wants info, coverage, or wants me to check out your gig, please feel free to write me at Thrust, and call it done. I'm here for you and it helps if you let me know you're out there. Foundations Forum is coming up; if you are planning to attend, see you there.

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# Tallahassee

Russ Busby

# Gainesville

by Tom Nordlie

THE GAINESVILLE REPORT APPEARS ON A SPECIAL PAGE THIS MONTH.

## MIAMI CONTINUED

include **NANKY PANKY** on September 23rd and **THE REALM** on September 21st and 22nd. The **PLUS TWO** Lounge, which is under new ownership, is looking for bands to audition on Sunday nights. Anyone interested, call 407-965-4072. **STRANGER** is heading back to West Palm Beach after several months and will be appearing at The Plus Two on September 18th along with **ISSA**, a Central Florida band who is making their way south. Sources say that Miami's own **NUCLEAR VALDEZ** will release their album in October.

Look out for South Florida rockers, **CRYER**, (Saigon's label mates on Thirdstone/Atlantic), to be in your area the first week of October. In Miami at the **CACTUS CANTINA** on South Beach, it's **WOMEN IN MUSIC MONTH**. Some of South Florida's finest female musicians, songwriters and singers will perform during the coming weeks. Performers include **DEBBIE SPRING** (ex-Vesper Sparrow member) and **WENDY PEDERSEN**. Call the Cactus at 305-532-5095 for details.

**THE MAVERICKS** will begin recording their first album for **MCA** records this month at **CRITERIA STUDIOS** — guaranteed to become a classic. Homegrown jazz greats **RANDY BERNSEN** and **BOBBY THOMAS** will return to Miami on September 22nd to perform with the **JOE ZAWINUL SYNDICATE** at the Button South. Joe Zawinul is formerly of Weather Report; this promises to be a good show. Bass player John Goodwin and his band, **THE APPETIZERS**, will open the show.

## JACKSONVILLE CONTINUED

Time to cut out of here ... but before I do, I'm adding a new feature to my column this month: **THRUST IN THE EYE**. This space, small as it is, is reserved for all those behind-the-scenes heroes who don't get the spotlight. But if it wasn't for these hard working individuals, the music biz itself would fall flat. So in recognition of all their hard work and dedication, let's get on with the first month's choice:

**MR. CAREY BROOKS, PROMOTIONS DIRECTOR, WFTV, ROCK 105.**

As promotions director for Jacksonville's best radio station, "Mr. Brooks" has his job cut out for him. Yet it's clear that he loves what he's doing. Even with a million things to do each day, and a cold all during Hospice Week, Carey went out of his way to go the extra mile for those around him. ... And I have never heard this man whine, complain or moan at anytime. He's always professional, friendly and right on target. He certainly gives a lot more than he receives. So the next time you see him out at one of the many promotions he gets going for WFTV, you might just go up to him and say "Thank You" to the hardest working man in North Florida's rock & roll scene. Of course, the rest of the staff at WFTV are all lucky to have him on their team. I bet that station wouldn't work half as well as it does without him. If it wasn't for Carey's great skills at diplomacy, organization and partying, Jacksonville's rock & roll scene would get pretty dull. So here's your **THRUST IN THE EYE**, Carey. We know you can handle it.

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STIFF POLE RECORDS





# FLORIDA TEST SPINS

The bands and artists in this month's Test Spins are residents of the state of Florida. In addition, all of the releases below are commercially available in Florida. Demo tapes not available to the public are reviewed in Florida Demo-lition, found elsewhere in this issue.

## Split Image Best Kept Secret

Recorded at Infinity Studios, Clearwater

Eager and fresh is the best way to describe this rock band. Tunes on this debut are bouncy and full of youthful energy, and it's obvious that these guys are aiming for "teen dream" status. This is rock made for the general public that most parents would not object to, but still hard enough to satisfy even some of the older set. Best bet for a hit is "Easy Way Out." With a little spit and polish, Split Image will be on bedroom walls everywhere. by Lee Ann Leach

## Trash Palace 4 Song EP

Recorded at Flamingo Studios, Tallahassee

The best part about Trash Palace is the L.A. hard rock vocals from Gary Brock. Guitarist Brian Milner sticks to a rhythmic style of playing with emphasis on the kick-start. Drummer Hollywood and bassist Steve Francis lay down a solid hip-shaking and striptease beat — got the picture so far? Nobody's writing songs about saving the whales here. "Backstage Pass" should clue you in to the inspirational lyrics. Best way to enjoy the band: a roomful of friends, no work for three days, cold beer and somebody else to drive. by Leslie R. Marini

## MCQUEEN STREET McQueen Street (SBK)

This band isn't from Florida, they're from Alabama. But hey, folks in Florida have the same accent y'all will hear in Alabama. McQueen Street's self-titled debut immediately punches the rock & roll groove button in your brain. This band plays the kind of music that makes even the most matronly woman pull on some fishnet stockings and a black leather mini and grate her hips provocatively. "My Religion" adds some thought provoking meaning, and "Going Back To Mexico" shows some of the band's rock & roll diversity. My personal fave, "Two Worlds," has a great haunting sound and features guest axeman Steve Stevens. Play this release the way it was meant to be played — LOUD. by Sandie Olmsted

## The Gypsy Saints The Gypsy Saints

Recorded at Essex Forge, Tampa

Smooth, classy horns and whining keyboards along with basic, concise guitar chords give this recording a flowing melody. The bass is heavy and in great time with a drum-line which rounds out their mellow sound. It is very likable and easy to listen to. Lead vocalist Martin Klien sings with laid back quality. You'll feel as good as Klien does after hearing this 3-song demo. Don't forget the incense and paisley prints to go with it. And congratulations to the band for becoming a semi-finalist in the Yamaha Sound Check. by Lee Ann Leach

## Allman Bros. Shades of Two Worlds (Epic)

Greg, Dickey and the boys have let loose with some of the best southern rock they have ever done. It's almost spooky to hear Warren Haynes and Dickey Betts play those long instrumental southern guitar solos like the ones in "Kind of Bird" and "Nobody Knows," which remind you so much of when Duane was alive. Greg lets loose with one of them slow, bluesy growlers ("Get on With Your Life") which proves once again that he is the best of the white blues singers around. When you get some real guitar boys from the South with some intense vocals and that deep B3 sound, you come up with music that will stand the test of time. Look out LA, the South is rising again — and not a moment too soon. by Chip Mignacca

## TIMEPIECE Time for a Change

Recorded at Warehouse Studios, Jacksonville

I don't know one single person who can't relate to "Sick and Tired." And "Innocent Man" is hilarious. We certainly can't call this rock and we can't call it country, either. Dare we utter the dreaded word "crossover"? I like this tape because the music is so realistic and the lead

vocals of Stephan McNally are so soulful. You have to give these guys credit: They're singing songs about broken hearts, busted cars, hitting the highway and getting down. So pick up this tape, get confused and get a good dose of bluegrass boogie that is sure to keep the neighbors up and the Devil on his toes. Oops, there's a satanic reference in this review somewhere. Better check with your mom before you read any further. by Leslie R. Marini

## ASSUCK/Old Lady Drivers (No Systems)

St. Pete's Assuck deliver four brutal tracks of full-on death metal ... in other words music played at breakneck speed with vocals that sound like Satan himself. Only in Assuck's case the lyrics are thoughtful, dealing with isolation, animal rights and confusion.

Old Lady Drivers' three songs are in much the same vein as Assuck. Since there's no lyric sheet for O.L.D., I really couldn't decipher what point they are trying to get across. This release also comes with a pamphlet put out by Trans-Species Unlimited, which is an animal rights group ... and it's pretty informative. If you're into full on grunge-death metal, check this release out. by Stiff

## SUMMER'S REIGN Still Rockin'

Recorded at Last Resort/Devitos, St. Augustine

Although this CD represents a determined effort and a return to classic Southern rock, I find lots of room for improvement. The production is good; the first song, "Faded Memories" is dedicated to the memory of Alan Collins, Skynyrd's guitarist who passed on last year. But the whole project itself seems to lack confidence. I think if the band were able to turn around and write the music they wanted to, as opposed to what they think someone else might want to hear, they'd be better off. There's certainly no lacking in talent, just direction. by Leslie R. Marini

## ARSENAL Armored Choir

Recorded at Papaks Studio, St. Louis, MO

Arsenal is a four piece metal band fronted by female songstress Christine Steel. Taught by Florida's own singing maestro, Al Koehn, this girl can really wail. All of Arsenal's songs keep a real heavy guitar edge; "Turn Around" is a real rocker. Ms. Steel's voice rivals even Heart's Ann Wilson's as she hits the high notes with ease on "Armored Choir." Arsenal really shines through as a whole on parts of the album like the chorus of "Someone Believes In You" and "Bishop of Souls." If you take away the "Christian" label, take off the make-up and hairspray, take out the persistent heavy guitar rhythm, and cross back over the line dividing Heavy Metal into Hard Rock, you'll find that the songs underneath it all have enormous potential. by Sandie Olmsted

## SOUL GUARDIANS (12TH HOUSE)

Recorded at Promedia, Gainesville

The roster features Crawford Of Love bassist Andy King and Arvid Smith on such cool things like "guitar loop" and "bowed guitar." There is a mellow, liquid quality that flows throughout this band. Although the lyric writing and vocals are competent, I find myself drawn more to the music itself, especially the arrangements and instrumentation. They seem to stand out in a way you wouldn't expect. Soul Guardians are experimental, but they've tested the theories before leaping into unknown territory. Give this a listen just so you can say you heard Lauren Finchman sing. by Leslie R. Marini

## BRUCE BATTEN'S ATOMIC COCKTAIL Space Metal Vampires From Hell

recorded at Morrisound and American Music Works

Bruce Batten, formerly of Thunder, is now serving up the world an Atomic Cocktail. Once I made my way into Bruce Batten's battered promotional materials, I realized there was no turning back. Complete with sketches of what these "vampires" are supposed to look like, and descriptions of how Atomic Cocktail will be "the World's

Next Big Power Band" and will "rule the world." Now could I resist listening to the tape? I mean, what was this guy trying to prove?

I was then somewhat surprised by what I heard. "Times Square" started the tape off into a hard-heavy sound with cool guitar parts. Impressive vocals by Todd Plant and more of Bruce's cool guitar dominate "Hard as Nails," one of the better songs. Shorter songs, stronger back-ups, and a new image without all the gimmicks might help these guys out in the long run. by Sandie Olmsted

## PRODIGY As Darkness Reigns

Recorded at Warehouse Studios, Jacksonville

A clap of thunder, a whirlwind of guitar, a rain of percussion, this opens up side one "No Faith For The Liar" of the first full length release from Jacksonville's Prodigy. After the initial impact of "No Faith," the title track, "As Darkness Reigns" gives vocalist William A. Wren a chance to let Queensryche's Geoff Tate sweat a little. Imagine the best classical compositions of the 18th century streamlined into 21st century technology beefed up with British Invasion metallic riffs, and you'll get some idea of the force of Prodigy. The tape is available throughout Jacksonville wherever local music is sold, and also at the band's love shows. by Leslie R. Marini

## Tragic Rabbit Fetish & Underglass

Recorded at Morrisound, Tampa

There is something different lurking around amongst all the death & thrash that Brandon is affectionately known for — the pleasing vocals and soothing original sounds of Bo Smith and Tragic Rabbit. It is some of the best songwriting I've heard to come out of the Bay area for a long time. Bo and the boys approach some political issues musically while giving us stuff like "Black Velvet Elvis" that sounds like Zappa could have written it. With two cassettes available on Leather Spatula, these guys will definitely lift your spirits while taking you back to the 60's & 70's with their songwriting style. by Chip Mignacca

## 38 SPECIAL Bone Against Steel (Charmaco)

This tenth release from 38 Special further emphasizes the band's notoriety for writing hit songs. Opening up side one is the mega-hit "Sound of Your Voice," with a shark-catching hook and Donnie Van Zant's clean AOR vocals. You may pick this up out of loyalty if you're a fan, but strong songs, good production and good music will ensure continuous play. "Rebel to Rebel" is a great southern ballad — very traditional. Tall tales and hard spit are a part of living in the South. ... And so are 38 Special, who sum up all that there is about the South with Bone Against Steel. by Leslie R. Marini

## AWOL Until They Catch Us

Recorded at AND Recordings, Melbourne

AWOL comes off of Merritt Island, Florida with a hard rock groove only found in old timers of true rock like Jethro Tull, especially when you add in the great flute solo on the last track called "Feelin'." Your obligatory hard rock ballad on this EP is entitled "Just As I Am" and the other two tunes "Sail On" and "Higher Call" feature layered harmonic vocals and classic AOR groove. Not your average run of the mill demo tape OR rock band-classic by Lee Ann Leach

## THE NOT WANTEDS The News Comes In

Recorded at Syntrex Studios, Atlanta

If it wasn't for bands like the Not WANTEDs, rock music would be full of crass commercialism and payola, all passing itself off as some "New Alternative Express" garbage. The world needs bands like the Not WANTEDs. The best part about this band is that they can play their instruments, and that the songs have been well written. Hopefully, they're not in it for the money. A decent effort, reminding me a lot of the Exploited. by Leslie R. Marini

## Bobby DeVito Guitar Salad

Recorded at Crow Productions, Tampa

This is a must for those of you whose listening pleasures are found in the peaks and valleys of running riffs and flying fingers. Coming at you "a la Eric Johnson," Bobby DeVito proves himself as a clear guitar wizard. by Elizabeth Lee

## STERLING ROAD Lost Soul

Recorded at Mystery Studios

Vocalist B.J. Capital emphasizes power, dignity, and clarity. This is mainstream commercial rock. Overall, the band is together, very tight. As far as songs go, I don't like "Shh... it Happens." The whole force of this band is much more positive, and that's where they seem to do their best. Miss Capitol's voice has a good range that would carry over if they let the guitarist get a little more wild and give the band more of a harder sound. Promising, if they get more creative. by Leslie R. Marini

## ELYSIUM Inspired Hatred

Recorded at Morrisound, Tampa

I've often told people that it's better to pick up a guitar in frustrated anger than a gun. Usually, it's much safer. And when people do pick up guitars, you can generally gauge to what degree and how pissed off they are. If Elysium are pissed off, it surprises me. The production on this 7-song release is outstanding. Elysium have managed to define a distinctive sound and style of songwriting within a heavy metal genre that is usually fraught with redundancy. "Dead Till The End" is my favorite cut. The lyric writing is just as heavy and fresh as the arrangements. What Elysium have done is crossed over to the dark side of humanity and come back alive with a warning: Pick up that guitar before the wrong person picks up that gun. by Leslie R. Marini

## LUCIAN BLAQUE Blind Man's Bluff

Recorded at Morrisound, Tampa

Lucian Blaque's six song demo is one of the best I've come across in the heavy metal with a message category. In particular, track two on Side A, "Children Rendered Helpless," is a thought provoking tune with as much feeling as anything you might find on even Metallica's new release. Quality heavy metal. by Elizabeth Lee

## EYEWITNESS Scene Of The Crime

Recorded at Morrisound, Tampa

This band needs a big sound and it doesn't come across on the demo, but I bet it comes across live. More standard hard rock, but lots of hooks and good vocals. Guitarist Raphael Santolla dresses up the tunes with fancy fretwork and fingerings, and it doesn't get in the way of the songs. "Gabriella" is a powerful cut; I think it emphasizes the sparkle and crack in Damian Gaas's vocals. "Invincible" has hit potential, as does the rest of the songwriting. by Leslie R. Marini

## CODE OF ETHICS Visual Paradox (Rox)

Recorded at Jeff Allard Studio, Jacksonville

Code of Ethics present a sound self-described as "Euro-dance rock." The production on this first full length release are excellent; there's no blatant hummings from industrial wastelands. The primary focus is songs, with motivated lyrics and a very positive flow. Switzer and Blaz also take credit for the cover art, and make good use of rhythm, plenty of tempo changes, and experimentation, an important keynote within this genre. The vocals are what make this band work for me, and the musical arrangements give so effortlessly in an harmonious fashion which complements the lyrics. by Leslie R. Marini

## DAMAGE Euphoria(Spacefish)

Recorded in Orlando

Instruments listed on this EP include A "highrange machine" and "midrange percussion devices," and very definitely EXCLUDE guitars, sequencers or drum machines! Whatever! I found it a very interesting tape at best and very strange at worst. by Lee Ann Leach

## GROOVE THANGS Oppression(Neverglades)

Recorded at Neverglades, Ft. Lauderdale

There's so much funk throughout this release that the refrigerator just melted down, the dogs are howling, and the neighbors are screaming — all good signs. The lyrics are emotional, introspective and brilliant. When you hear lines like "you got less faith then you got doubt, your heart is weak but your soul is strong, ain't sure what's right but you know what's wrong," over a subtle mellow saxophone, you know this band has it. Groove Thangs don't miss a thing ... and you shouldn't either. by Leslie R. Marini

## JASMIN DOWN In Your Face!

Recorded at Gled Sound, Dorie, FL

Appropriately named, the tape features the songs "Life Will Go On," "Coming Home," and "Love & Kisses," all of which deserve a thumbs up for incredible lyrical content. The aggressive lead vocals, enhanced by strong harmonies, make the tape well worth a listen. by Karat

## RAPED APE Perpetual Aggravation

Recorded at Natural Sound, Miami

Crowl and gurgle deep in your throat and grunt loud and long! Here is Raped Ape, music to bang your buddy to a sweaty and bruised mess to: speed driven drums and bass and ultra fast licks from a lead guitar on amphetamine! Invite some friends over and form your own personal pit by Elizabeth Lee

## Kross Have A Nice Day

Recorded at Windmark Studio, Virginia Beach, VA

This Pensacola based metal unit has a solid 7-song tape commercially available. The band is a 5 year veteran of the Florida music scene and their aggressive, yet melodic style is appealing, although the songs themselves didn't highlight the band's diversity. A lyric sheet may have shown this band's real intentions; after all what could behind titles such as "Welcome to the Wax" and "Sheet Metal Nightmare?" by Christopher Robin

# Original Band Edition THE GAINESVILLE REPORT

O.K., kids, since this is the all-Florida music issue of Thrust, it seems like a good time for me to introduce you to some of the better known original music bands here in Hogtown. This list isn't complete because new acts spring up so quickly that it's difficult to keep tabs on all of them.

You'll notice a plethora of rock music here, most of it loosely classifiable as "progressive." For a number of reasons there's much more emphasis on original material in this genre than in, say, country music or blues ... though the original-song bug seems to be biting more people around town lately. Anyway, let's get to it:

## ALEKA'S ATTIC

Things are up in the air for Aleka's right now. Latest word is that bassist Josh McKay has left the group, and guitarist River Phoenix and drummer Josh Greene are considering a move to Los Angeles to recruit a new band; then get to work on the long-awaited Aleka's album. Regardless, Aleka's sound is bright, complex pop with a hallucinatory edge that's helped greatly by Tim Hankin's viola playing.

## ALPHA LAS VEGAS

Ha ha ... this is my new metallic whatzit band, and I think we sound more like Die Kreuzen than anything else. Steve Wickes writes murky, often dissonant, off-time guitar riffs, bassist Jorge Cervera (Strongbox) bounces off of that, I sing in a creamy way, kind of like Dan Kubiinsky, and newly-snagged drummer Rusty Valentine (Schlong, Futon) adds the wild-card element with his muscular brand of mayhem.

## ANATHEMA

Techy lead guitar (from Tom Rechsteiner) plus an Anthraxy crunch and death-like vocal growls make this five-piece a virtual smorgasbord of modern metal. Good stuff, still coming into their own as songwriters.

## BIG SHOALS TRACT

Pretty, slightly trippy folk-rock with mostly female personnel and upright bass. The group is named for the only white-water rapids in Florida.

## CARPET FARMERS

Just a bunch of long-haired boys who like to shoot guns after they practice, the Carpet Farmers bang out some kind of Sab/Keep/Dinosaur modal yin-yang about as loud as any music's ever been made. The band dissolves each summer as guitarist/singer Greg Drais and drummer Dave Peck move to Alaska to work, which last year caused guitarist Sam Gough and bassist Dean Griebel to form Schlong to combat the boredom. Dave has yet to return, so these guys are still on hiatus.

## CECILY JANE

Guitarist/singer Jane Yil has been a Hogtown scene fixture for over a decade. This soft, electric group is her latest project. Jane shares vocal duties with Cecily Paige (hence the band name), and guitarist Bob McPeck is best known as co-owner of Mirror Image Studios, where many Gainesville bands record.

## DINGO FISH BAND

Though they're very tight and pleasant sounding, the Fish suffer Grateful Dead comparisons wherever they go, and they don't deny the influence. Singer/primary songwriter Russell Tillet plays piano and guitar.

## FOIL

Like a loose-fitting strait jacket, Foil simultaneously give a feeling of confinement (mostly from the paranoid lyrics and web-like beats), while allowing some freedom of movement (the fact that the songs have no set arrangement and feature plenty of crazy guitar jams). Foil is the most accessible project yet from guitarist/singer/synthesist Charles Counts and bassist Merryl Malter (ex-Achting Void, Foxhole Society). Aided and abetted by drummer/jazz fan Karin Roach and guitarist Quinn Brayton (Strongbox).

## FROG POND

A new three-piece holocaust-of-open-chords folksy punk band ... not unlike Husker Du at times. Brothers Matt and Seth Reynolds have played hardcore together for years, and are starting to mellow out a little, now that they're approaching legal drinking age.

## FUTON

Metal joke from heck. Futon may not be the first band to put men in dresses and have them advocate the devil while throwing raw meat at the audience, but they're

certainly holding up the standard of excellence. Guitarist/singer Eddie Ray Chulo (ex-Wankster) is reportedly out of the group, but Grinch singer Joe Voisin has shown interest, so who knows?

## GRINCH

Thrash metal with a melodic edge and ballsy vocals from former drummer Joe Voisin ... who can actually sing. Grinch have been holed up lately writing new material.

## GUNK

When grindcore meets thrif store, the result can only be Gunk, a four-piece, two-boy, two-girl combo nice enough to send a Hallmark card after one of their riffs flattens your dog.

## HENRIETTA'S LOVERS

This progressive dance/funk/rock quartet has evolved rapidly in the last two years, gaining wide recognition in just a few months, then stalling due to problems in maintaining a drummer. Nonetheless, their style has grown more individualistic lately; plans for the future are uncertain.

## HETCH-HETCHY

Dreamy, droning, woodland-glide music from Lynda Limmer and Jay Totty. Hetch-Hetchy have two albums out. They moved to Hogtown from Athens, GA a couple of years ago. Definitely one of the more unique acts in town.

## KEY JAYE

Gainesville's only nationally known rapper at present, Key is the alter ego of 18-year-old Renita Johnson. After a couple of big rap hits, "It Takes a Real Man" and "It's Just a Girl Thing," Key is working on her first full length album ... to be released this fall.

## INSIDE OUT

Call it mellow rock or adult pop. Inside Out do it better than anyone else around town, and their first cassette, *Take a Look on the Inside* promises to be the first step toward the big time for these four.

## YVONNE JACKSON

A blues-belter with a resume going back to James Brown's backing band, Jackson moved to Gainesville from Sanford a year ago and has maintained a low profile despite her Ichiban Records debut, *I'm Trouble*. Definitely worth looking into.

## JEFFERSONS

Just six months ago it looked like this five-piece traditionalist punk band was gone for good. But bassist Brian Dougherty came back from Washington D.C. for a while, and after a rousing reunion gig with Kinghorse it was decided that the band would re-form permanently when Dougherty returns from his internship at a libertarian magazine.

## JUSTICE

New-age is the game here, performed by husband/wife duo Robin Circus and Gem Cacetta. Synthesizers are their prime instrument, and Justice emphasize layered, ambient tunes ... as you might expect.

## LAZY O

An up-and-coming rapper, Lazy Otis combines party-time sensibilities with an acrobatic three-man dance troupe that keeps the visual interest high at live shows.

## MALICIOUS MIMES

Jazzy instrumentals are the Mimes' forte, with chunky power-chording and Hendrixesque leads from guitarist Wes Williams, and hyperactive rhythm work from bassist Kevin Wilson and drummer Toby Malphurs.

## MIKE HUNT

George Cavano is one of Gainesville's lowest-profile noise-rock practitioners, but he's produced quite a few cassettes, many of them with Foil member Charles Counts. George and Charles contribute to Mike Hunt, as do Schlong singer Chuck Speta and Rachel Guinan. The basic Hunt idea is free-form synth jamming, not as traumatic as confused. Main drawback is that the band plays only a couple of times each year.

## MOIST BISCUITS

Known more for their cassette, *Out of the Barefoot Den* than their infrequent live gigs, this quartet moved to Gainesville from West Palm Beach and play screwy, sweet pop tunes a la Squeeze.

## MOLES

Sometimes dirty and dingy, often beautiful, the Moles are a rock & roll quartet who understand that three chords can move mountains ... if they're the right three chords and they're played real loud. Personnel includes one woman named Diane (Whitaker, drums) and three guys named Rob.

## MONOPOLY

Much as I hate to say it, "Black Flag meets Rush" is a pretty apt description of the hard, aggravated rock put forth by drummer Curt Harbaugh and guitarist/singer Vern Gadsen. Bass lines are provided by tape, or sometimes bassist Chad Salter.

## MOON ITCH

Guitarist Wade Hines showed a knack for cranky, loud punk-rock back in '88 with the Smeagmas, but he's gradually moved into more ambient, abstract territory with Moles in the Bullrushes and then Hazel Syllibus. Moon Itch is supposed to be a return to punk-rock form, but I haven't seen them yet.

## MR WHOOPIE

One of the longest lasting rock acts in town, Whoopie includes my seventh grade science teacher on guitar (Chuck Holden), and the amazing and overworked Kevin Wilson on bass.

## NDOLPHIN

Vastly popular but possibly broken up, NDol play generally happy psychedelia and much percussion and male/female vocal interplay that occasionally suggests the Mamas and the Pappas if they'd had a crazy backing band. Their self-titled cassette has sold over 15,000 copies.

## NOISE 13

This long lasting but little known garage-rock band has just issued a second, final tape called *Shreds*, through the efforts of drummer Rob McGregor (Moles). Noise 13 officially broke up in 1990 after guitarist/singer/songwriter John Saulnier committed suicide. McGregor signed down their final recordings for *Shreds*.

## NUMBER TWO

Hard-driving country, blues, funk, noise and rock combine into something not unlike good SST stuff circa 1985. Easy comparisons include Meat Puppets and Minutemen. Singer/guitarist Mike Hager is CEO of Gainesville's premier punk-rock label, Bullethead Records.

## OPTIMUS PRIME

We're talking random NOISE here, with Eddie Sanchez (drummer for Number Two), Craig Plaketta (band artist for Number Two) and I don't know who else, all making a din ... like cats going through a brush-chipper.

## BILL PERRY ORCHESTRA

Eight wacky souls (give or take a guest musician) combining theatre, comedy and garage-punk/free-jazz in a loving and highly unpredictable manner. New, live, 27-song cassette, *Nothing is Revealed* sums them up well.

## PRECIPICE

Tech-speed metal so complex it's not speed metal anymore ... more like operettas or Warner Brothers cartoon music. Thread-snorling vocalist Brian Wells often turns cover tunes inside-out, as "Message in a Bottle" becomes "Metal in a Bottle," and Death's "Zombie Ritual" changes to the terrifying breakfast epic, "More Milk on My Cereal." Hear riffs stolen from guitarist Andy Adcock and drummer Dave Silverstein on the Hellwitch debut album, *Szygial Miscreancy* (Wild Rags Records).

## REDLINE

Also known as Spank Barbie, this commercial metal foursome is staffed by guys who've coalesced from other bands. Guitarist Brad Burns and bassist Geoff Dunham are from the original Redline, singer Kevin Block was with Scorchier, and drummer Billy Anin played with Native Tongue, Britannia and Silent Image. A cassette is now in the works.

## ROOTDOCTORS

Good-time blues-rock played mostly by punk fans, the Doctors are able to take their vibes to venues where punk bands wouldn't stand a chance. Have you ever been mellow?

## SCHLONG

Imagine a jackhammer tearing up a city sidewalk in slow-motion. Chunks of concrete shatter the windshields of passing cars, pedestrians shield their faces and run. Schlong is a four-piece rock band that sounds that way, influenced by Black Sabbath's riff-as-marauding-anacanda-snake tactics. Most of their songs are about sex.

## SHITKICKER

Gainesville's only attempt at blending southern rock with punk. Shitkicker is led by the irascible Eddie Ray Chulo (ex-Wankster) and features Rob Harris (Moles) on lead guitar and former Mutley Chix members Deb Fetzter-Drake (bass) and Bethany Pacer (drums).

## BARRY SIDES BLUES BAND

Four white guys proud to play the blues, led by singer/guitarist/radio ad exec Barry Sides and boasting one of the best guitarists in town — Michael Cripe.

## SIN TIEMPO

Gainesville's only latin salsa band always offers a good time, and plenty of danceable rhythms. No recorded material available yet, which is surprising, considering the band's longevity. Band leader Gilberto de Paz has a solo recording in the works.

## SKATTERBRAINZ

Out of action for some time (while its members pursued other bands), this jazzy rock group doesn't touch on ska as much as a little reggae. Lead guitarist Chaz Scales (Legal Tender, Mr. Whoopie) owns Hyde & Zeke Records, the big outlet for local bands here.

## SMART BOMB

Quirky, powerful, often humorous, Smart Bomb is the latest work from guitarist Dave Helmericks, known for his work in the early Tone Unknown and his efforts to get a local music show on High Springs oldies radio station WYOC.

## SPOKE

Cheery, melodic hardcore is the game for this trio, blasting the audience with torrents of distorted guitar and a totally low-key attitude. Spoke are so non-commercial they're giving their new tape away.

## STRONGBOX

Syncoated fear rock. Strongbox released the first single on Gainesville's own Bullethead Records: look for it in stores near you. Vocalist Chad Salter has left the band to pursue a more straight-ahead punk direction, but Dean Griebel (Schlong, Futon, Carpet Farmers) has proved to be a maniacal frontman.

## SUMAC

Put four strong-voiced women in an a cappella vocal group and wild variety is what you get, everything from jungle bird sounds to children's songs. Real cool.

## SUPERIOR GINGERBREAD FACTORY

The nastiest, most cynical acoustic duo you ever heard. Guitarist Steve Wickes and singer Donnie Posey act like murder is fun and sodomy is better. You'll laugh, and then feel real bad for doing so.

## TONEUNKNOWN

Hard to define pep-rock with a horn section and personable smoothie frontman Henry Puertas. The Tone have a new cassette called *Vinyl*, and have reached their highest level of "punk-rock credibility" ever, thanks to the speedy tendencies of new drummer Mike Stevens.

## UNIDENTIFIED

Take a couple of guys in their 30s who like thrash but wish it had come around a little earlier, like, say 1965, put them in a garage for many years and presto, instant cult band. The Unidentified sound like Hendrix jamming with the Replacements, back when the "mats" were still a punk band.

## UNIQUE AND COOLEY T

Multi-instrumental rap duo who come off well on tape, but sag a little in live performances since they don't play instruments live. Hit single: "Let's Get this Party Started."

## VULGAR BOATMEN

Minimalist rock & roll here, the kind of stuff the Everlys did ... sort of. The Boatmen's membership roster changes often, and there's a touring version of the Boatmen ... based in Indiana. The story's too complicated to relate here.

## WHORECULTURE

Thick, funky blues-rock with some of the grimy punch of Mudhoney and some of the calculated hugeness of old Zep riffs. Singer Steven Curtis (ex-Hallucif) just joined the group. A couple of exploratory gigs have gotten good response.

## YOUNGIES

Cynical, relentlessly hooky power-pop, styled after late 70s British acts like the Buzzcocks, Pistols, Stiff Little Fingers, etc. A CD called *Let It Leak* is due out within six months ... and it should be good.

Special thanks to Tom Nordlie for researching and writing this special Gainesville Report.



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**REIN SANCTION**  
**JACKSONVILLE, FL**  
 by **leslie b. morini**

Explain how you scored a deal with Sub-Pop.  
 IAN CHASE: We went up to New York and got a deal with Rough Trade, and that was about this time last year, and it didn't work out. ... So the A&R guy turned Sub-Pop on to us, and Sub-Pop liked the tape, so they signed us. We had already recorded for Rough Trade, so they just picked us up.

And now you're getting ready to record your follow-up to *Broc's Cabin*.

MARK: It'll be a lot more intense — just like the other album — but a lot more structured. More vocals, better songwriting, and most likely we'll



produce it ourselves. We'll probably use Bob McPeck, the guy who's done our other records, so we're gonna do it with him. Hopefully, we'll get a good sound.

Do you want to comment on radio play?

MARK: We'd like Jacksonville commercial radio to play it, because it is getting played on the alternative college market all over the country. ... And it's definitely mainstream if they're playing Metallica.

Would you call yourselves a heavy metal band?

MARK: No, just a good hard rock band.

BRANNON: When I hear the term rock & roll, I think of honky-tonk, like Bob Seger. I don't know what you should call us ... just Rein Sanction.

The term "alternative" has been getting overused a lot lately, and Rein Sanction has picked up a

following among the alternative market. ... But a label like that can segregate a band.

IAN: I think they need to break down that barrier from alternative to whatever the alternative was before. I mean, it's just music; a lot of what's happening is that the bands are getting big, and they're getting radio airplay.

How about video plans?

IAN: We're just waiting to get noticed a little more. Not many bands get one with their first album. Hopefully, the single and the first record will help get our name out.

Describe your writing process.

IAN: Mark will come up with a guitar line, and Brannon and I just drop the rhythm into it. It just comes out from practice.



The support for "Broc's Cabin" is still pretty strong. You've toured the East Coast, including New York extensively.

IAN: It's still a fresh record. We've been playing it so long, it's not fresh to us. ... But it's fresh to other people, at least when we play it. We play it live, we practice it, too. But we're working on our other stuff, too.

*Rein Sanction were formed in Jacksonville, Florida in 1982 by brothers Mark Gentry (guitars and vocals), Brannon Gentry (drums) and Ian Chase (a neighbor) on bass. They have two releases on Sub-Pop — the 7" single, "Creel," and the full length and widely acclaimed, Broc's Cabin. The follow-up will probably be available in March.*

on the recently released *Unsigned II: The Dotted Line*, which contains the single "Why Do We."

The Itch has been receiving regular airplay on WKPX, and requests keep coming in. The Itch has managed to spread quickly, infiltrating many local venues. With the band's popularity soaring, their intentions are "to cut more danceable music for their listeners and, most of all, to be signed to a promoting label."

The South Florida music industry is one of the fastest growing in the nation, and it's only a matter of time before this wealth of undiscovered talent gets thrust into the eyes of the national industry leaders. No doubt, the Itch will be among them.

*Take the time out to catch The Itch live ... and experience one of the most powerful, high-energy and entertaining shows of a lifetime. For more information about the Itch, please contact GML Management at (305) 587-7971.*

**FURTHER (EX-SHADOWLAND)**  
**TAMPA, FL**  
 by **christopher robin**

What prompted the name change to Further?

Bret and I went around to get a deal and to put a new band together. When the Shadowland album came out we weren't really even into that kind of music any more. We wanted to start a new band to play the music we really like — something wild, more energy, and less pretentious.

So you're getting back to what got you started in music for the first time?

We were always into music, but what got us playing was punk rock. I was in a band called the Straight

# FLORIDA

Jackets, which was one of the first real punk bands in Tampa in '79. The music still hasn't quite caught on. I'd like to come home and just play and hang out. It's probably a lot more fun than playing in LA.

Do you miss Florida?

Oh yeah! We want to move back. We're trying to get our publishing deal worked out; we'd like to buy a house in Tampa. I feel we should be included in the Bay area Music Awards, even though we don't live there now. We really are a Florida band.

Your new songs seem to have a different direction. Not really.

Maybe it's because I'm listening to demos.

No, that's how we like it to sound — unpolished.

There is a song called "You're Too Hip Baby." Is that a comment about the whole LA scene?

There is no region involved in it; there are people like that in Tampa, too. It's basically about people who think they're above everyone else.

What about "Orange?"

It's about Orange County ... about how people in LA think it's lame. We go down there all the time, we have a lot of friends there. People in Orange County listen to our music way more than people in LA, and it just came out.

What are some of the tracks you're working on? "Sea Shell" is closest to a Shadowland tune because of the acoustic guitars. But we try to make the ending a lot heavier.

Is it fun to turn up the guitar amp again?

Totally! We need to get a guitar oriented producer for our album, and there are a couple of people we are considering.

What do you think needs to happen in Florida for alternative music to really break?

People are looking in the wrong places. Bands should create a unique kind of sound instead of copying what's hip.

Are there any messages Florida fans should know about where you're going?

No, we just hope you'll turn on to our music. If you didn't like either of our bands, we hope you'll still check this out. We're just trying to make ourselves happy, playing the music that we want to play.

**GRASSY GNOLL GUNMEN**  
**& PSYCHO TRIBE**  
**LARGO, FL**  
 by **stiff**

*This was supposed to be an interview with the Grassy Knoll Gunmen, but since both "Bills" of Psycho Tribe were at the corporate headquarters of Stiff Pole Records, I figured, "What the Hell, let's make this a joint discussion." The bands touched on many subjects that are relevant to the Florida music scene and made many interesting points. Since space is limited, I'll try to condense their views on a number of subjects.*

What's new with the Grassy Knoll Gunmen?

We're working on putting out a 10-14 song CD that we can get distributed and just trying to get the music out. Hopefully, we will be going on the road in early October with Clang and Monday Mornings as part of a *Creative Loafing*-WMNF sponsored tour. We don't have to set up the shows, and besides, where else can you travel all over the place, get all tired out, and not get paid a dime?

How are things with the mighty Psycho Tribe?

Nothing's going, nothing at all, and we kind of like it like that. We're just floating along as always in a complete state of limbo with a glorious past and laurels to rest on. *(The room erupts in laughter.)*

What are your views of the Tampa music scene?

There's some good groups coming out. Dogs on Ice are a cool band. We really like Monday Mornings; they're going through some line-up changes, but we don't think that will effect them adversely. There is a great diversity of bands in the area.

*At this point the interview turned into a gossip session, so I had to gently remind the bands that this was indeed an interview and if this nonsense continued they could transcribe the tape themselves. Order was quickly restored.*

At the Tampa Bay Music Awards, Psycho Tribe won as Best Hardcore Band, yet you are not a hardcore band. Please explain how this happened?

The way they ran it down to us was that hardcore was an old term, describing old music that wasn't around anymore. And what they were talking about was hardcore in attitude, which I think is a way of covering their asses because they made a mistake. We can't bad mouth that because it's recognition.

Any thoughts on the SE Music Conference?

Gunnmen: It's a great thing. The panelists were incredible. We made a lot of friends and we learned a lot. On the down side was the way the bands were split up to play at different venues. The case in point being Monday Mornings playing at Tampa Theater. They ended up playing for people who wanted to see violins. They didn't do very well there.

*Due to a lack of space, we couldn't print everything we discussed, especially since the conversation turned back into a gossip session, and these bands really enjoy performing live. Besides, we don't need any lawsuits. Enough said.*

**SAIGON KICK**  
**MIAMI, FL**  
 by **richard kent**

An upcoming Japanese tour with Ozzy Osbourne.

A nomination for "Outstanding Debut Album" at the 1991 Foundation Forum. Their own headline Z-Rock concert in Hawaii. A new single, "My Life," to be released shortly, and a Japanese version of their CD that includes two new bonus cuts.

Things are happening for Saigon Kick. The band had just sold out a Pee Wee Herman benefit at Tampa's Rock-it Club, leaving hundreds in line outside the club. Tonight was a full house at Port Lauderdale's Summers on the Beach. Prior to the band taking the stage, vocalist Matt Kramer sat down in the club's office and answered questions. Have you changed since the album's come out? I've turned into a workaholic. It's the only thing, you know. We're that same Florida band, we're just busier and working a lot harder. As far as egos or anything like that, as far as I'm concerned, we're the same band ... just on a bigger business level.

After a year on the road do you feel like a pro?

Actually, I feel like an infant ... going from an adult to an infant. We were like the adults, the big guys on the block of Florida, going to this huge thing.

You've become a lot more vocal as a front man.

It was different to go out with purple hair and combat boots and be a nut. Now every frontman out

there has combat boots on and is crazy and wild. So it's coming to me for the talent now. I want to be known as a talented musician, because otherwise I'll be lost in the swamp. If you look at every band now, they're doing what I was doing three years ago. So it's time to become an artist.

When Saigon Kick was still a local band, each show used to be a special event. Have you been able to keep it that way on the road?

It can be and it can't be. I personally wanted to polish everything. I wanted this band to sound like the record, so that's what we worked toward. That's why we put everything into the tour. When we were down here we had time to experiment; when you're on the road you have no time to experiment.

Do you have a lot of new material? Are you going to work any into your shows?

Yes, we're doing "Motion" which will be on the new record, and we're doing a set tonight with three acoustic tunes.



# FACES

## Tell me about your trip to Europe.

Two words: Sold out! Europe was great. It was a deal that we got very lucky on. Before we signed the tour deal, "More Than Words" hadn't hit yet. We signed the contract a week later. "More Than Words" hit and Extreme were worth a lot more money. It was something that was supposed to be half-full venues. It turned out completely sold out every day. In the States we have everything done for us, and there we wanted to live for every show — kill! The album had been out three weeks by the first date, eight weeks by the last date. We got to London and played the Marquee with Extreme. There were seven hundred people there. By the time the tour was over, by the fifth week, we went back to London and played our own sold out date at the Marquee.

## I understand you played some festivals?

We played the festival for forty-five thousand people. It was the Dynamo festival in Einhoven, Holland. The mosh pit was about seven thousand people. We played two festivals. Then we played Giffhorn in Giffhorn, Germany with White Lion, Mr. Big, Extreme, and us. We started and ended up in England.

## What was it like touring with Extreme?

They were such a hungry band; we were a hungry band, but they were a hungry band with a number one single. By the end of the tour we were a different band after playing with those guys. That made us a national act.

## You also went to Japan. What did you do there?

Mega interviews. Like eight a day. They're eating Saigon Kick up over there. By the time we're playing there again, I believe they're estimating fifty thousand records sold. Plus, we're re-releasing the record over there with two bonus tracks: an acoustic version of "Colors" and "Hey Hey Hey."

## How does it feel coming back home?

It's always the best coming home. You know, even if there were only a hundred people here I'd love coming home. Because that's your home town.

## DEATH ORLANDO, FL by dj justice

For eight years, guitarist/vocalist Chuck Schuldiner has fronted the Florida-based metal band Death. Some say he is partially responsible for the extreme genre of music that goes by the same name as his band. Either way, Death's three prior Combat releases, *Scream Bloody Gore*, *Leprosy* and *Spiritual Healing*, helped to forward the music that has given the Tampa Bay area its fair share of international (albeit underground) acclaim. Now, with a new album titled *Human* (set for release Oct. 22nd) and a fresh line-up, Schuldiner is poised to take Death to its next level.

## THRUST: How about an update on Death.

**CHUCK SCHULDINER:** I've got a top-notch line-up that I'm excited about. We've got Sean Reinhardt (drums) and Paul Masvidal (guitar) from Cynic. We've also recruited Skot Carino (Fester) on bass, which is great 'cause I've known Skot for some time. These guys are really professional and they're into pushing themselves musically.

## When you started playing death metal, what was it like?

It was music no one liked at the time. We started playing in late '83 as Mantis, then it changed to Death. I wanted a name that would stand out and describe the mood of the music. We were pretty shocking for people and they were putting us down. But people didn't even know who Metallica was.

## When did death metal cross over?

I think that Venom actually put out the first death metal album, *Welcome to Hell*. It was brutal. I remember thinking it was the most evil thing in existence. I always told people that thrash was going to take people by surprise. I remember people asking me, "What are you going to do once it's dead?" I was like, "What are you talking about?"

Tell me about the upcoming release, *Human*. Obviously this is a turning point for the band.

The new album definitely shows a more mature approach. It's still extremely heavy, if not heavier, but at the same time it's a lot smoother; it got more progressive. A drastic difference you notice right away is the drumming. Sean is a very aggressive, tasteful drummer. There's also more aggression in the vocals. Yet, I make the lyrics audible because I want people to understand what I'm saying.

## You have to realize that a lot of people would like to see this form of music banned.

There's nothing wrong with what I'm saying. Anyone can pick up the paper and read about any of the topics that I write about. A five year old could pick up a paper and read about abortion, but it's automatically bad when a band sings about something like that. I feel strongly about what I write and I would never write anything that would make anyone hurt themselves.

## What about the Satanic bands?

Unfortunately, there's certain bands that are taking it to an extreme. People hated Stryper because they abused their freedom of speech by preaching about God. There's nothing wrong with God, but there's only so much you can say about something without it becoming annoying and stupid. A band that sings about Satan is on the same level. They're just using something as a crutch instead of using a little brain power. And I'm not into self-mutilation. It doesn't feel good to cut yourself. Why would anyone think's cool? These bands are giving the PMRC ammunition to defeat heavy metal in general.

## What about the name Death?

Death is a word with five letters out of the dictionary. I wouldn't like to die. I enjoy living and the people I love. It's just a name. Unfortunately, that name gets us lumped in with Satanic bands.

## Have you ever thought of doing anything to combat the criticisms?

I want to do a show to benefit homeless children or a crippling disease that's going to prove to people that these bands do care.

## A while back a guy was found clubbed to death, and one of your tapes was with the body.

You can't blame that stuff on music. If someone is messed up in the head, maybe it's due to the way they were brought up. Maybe they were abused. Maybe their parents were alcoholics. That's the key to what a person is going to end up doing in life.

## FARR CRY MIAMI, FL by karat

With the Florida music scene growing larger and more competitive every year, it's becoming much more difficult for a band to stand out in the original music scene. Farrcry, a Miami based all-original group, formed over two years ago, and after spending a year in the studio writing and recording, they tackled the South Florida club circuit. After their first promotional tour in the summer of 1990 they acquired good management, snagging an opening slot with Trixter.

"We tapped into a whole new market," explains vocalist Mark Christian. "The show drew what happened to be 'our' crowd." The average age ranged from thirteen to seventeen, and that crowd is greatly responsible for the huge turnout that has become so common at Farrcry all-ages shows. "Those kids are the most loyal kids in the world. That's definitely our favorite market," says guitarist Craig Martin. "Two people who work at the South Beach have taken our flyers and made second and third generation copies, pasting them all over Miami Beach. Nobody in the band has any idea who they are, but we really appreciate it. I'd like to know who it is so that we can thank them."

During their first year on the scene, Farrcry managed to walk away with the Button South's "Band Of The Year 1990." They dominated the local scene and have continued to earn opening slots for such notable national acts as Sweet F.A., Babylon A.D., Saigon Kick, and South Gang. Fronted by

vocalist Mark Christian, Farrcry also includes guitarist Craig Martin, keyboardist Ira Saltzman, bassist Randy LaPierre and drummer Eli Facuseh, Jr. "We're not a party band," explains Mark when asked about the band's tremendous success. "We don't party, we work. We don't hang out, we're always in our studio and if we do come out, it's for P.R. work or occasionally to see another band. For the most part, it's just dedication and work." No doubt Farrcry's dedication and hard work have already put them at the head of the class. They are currently in the process of recording a full length CD and making plans to go out on tour in support of the album.

"We aren't trying to showcase any one member of this band. Our writing and creativity shows through as a group when we come out of the studio with the product," says Mark. "There aren't any egos in this band. If someone in a band develops an ego, then the music really stagnates," says Craig. "Once a band starts to draw a crowd the size of what we're drawing, egos start to surface ... then the band is history. That's not going to happen with Farrcry."

*With Farrcry's career successfully underway, you can soon expect to be hearing from them. Catch the live show, watch for the self-titled CD and let the music do the talking.*

## VANDAL MIAMI, FL by karat

Vandal has been making waves in the Miami rock scene for years. Named Best Metal Band in the 1990 South Florida Rock Awards, their hard work and dedication have continued to earn them the



reputation as the top drawing local band in South Florida. With the release of *Unsigned*, a compilation CD of local bands released by Stryder Records, the single "In Your Eyes" quickly became the most requested local song on WSHE 103.5, and earned them a spot on the follow-up CD, *Unsigned II: The Dotted Line* with the song "It's Only Love."

Vandal was founded five years ago by guitarists Richie Fitz and Tony Reeds, and after adding vocalist Eric Knight to the lineup, they began playing out on the local club circuit. The band has been performing all original showcases with its current lineup, which includes Sosio (bass) and Derek Cintron (drums) for the last two years, and with the Miami original scene starting to explode, it's no wonder that this band has risen to the top.

Whether you're trying to describe Vandal's hard driving rhythm section, intricate guitar arrangements, or Eric Knight's powerful vocal ability, everyone should agree that they have stumbled onto a sound that will carry them wherever they plan to go. Their strong, emotional music will strike a relative chord in many people. "A lot of our songs are based on personal experiences and we cover a wide range of topics," says Eric. "We have a new song, for example, called 'Self Destruction' that talks about the environment and what's happening to the planet. We basically write about whatever comes up. There's a lot of emotion and

feeling in our songs and live performances. It's very spontaneous. Whatever happens at our shows just happens; nothing is planned. The only thing we plan is practice."

The unique quality of Vandal's music combined with their energetic live performances has garnered them a huge local following, and helped boost tremendous support for the local scene. "We're really strong about supporting the local music here because the next band that makes it out of Miami is just going to open the doors that much wider for the rest of us."

So with all this attention and support being focused on Miami's original scene, who's going to be next? Every band has a plan or a theory about what it takes to make it in the music business. "It's not being at the right place at the right time, it's being at the right place ALL the time." That's what Eric believes is the key to success. "We've dedicated so much time and put so much hard work into it that there is no backup plan; we've come too far to stop now."

*Vandal is currently looking for new management. Please contact Eric Knight at (305) 884-5438.*

## DEAD SERIOUS MELBOURNE, FL by lee ann leech

The marquee might read "Metallica Plays the Improv" or "Megadeath In Concert at The Comedy Store," yet it simple reads "Dead Serious." Take some heavy metal freight train rock and mix with equal amounts of Monty Python humor and you have the style and music of Melbourne, Florida's Dead Serious.

In speaking with lead vocalist, Dead Lee, you'd never know this was the same man you see onstage belting out obscene and socially questionable lyrics. "You know, when we played Pleasure Island at Disneyworld, they were waiting offstage ready to pull the plug in case we got too rowdy." With song titles like "Psycho Dyke," "He Who Smelt It Dealt It" and "Tastes Like Chicken," it's no small wonder that Mickey was more than a little nervous. "I've never been in a topless bar and I've never even seen cocaine; I hear it's this white powdery stuff. I see no reason for it; who needs it? Hell, I'm a full-on Republican. I'd vote for Ronald Reagan again if I could." Is this guy serious? — Dead Serious.

What you see onstage with Dead Serious is a stage show. It's a parade of tasteless locker room joking set to heavy metal music in a way that only a true performer can master. People are eating these guys up and, in doing so, Dead Lee gets his only vice satisfied — a raunchy, rude, crude metal act.

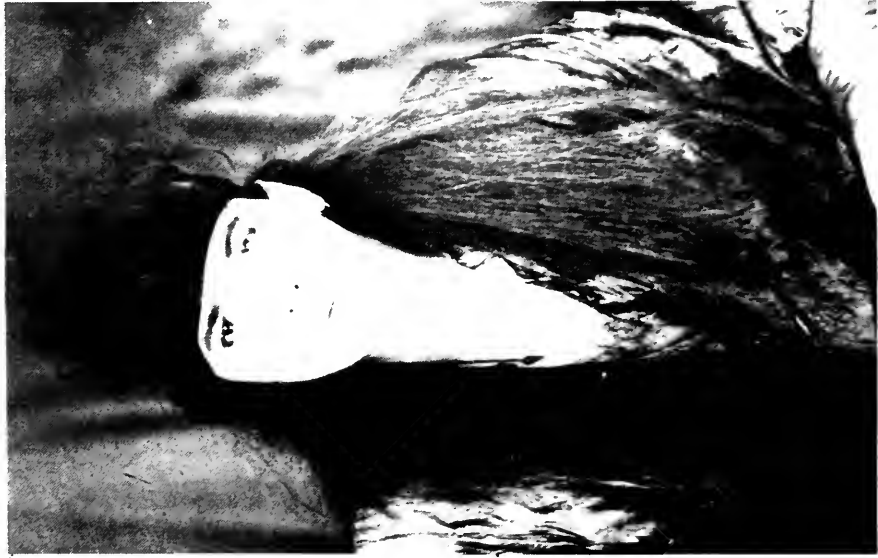
"We've been together almost six years now with the same lineup, with the exception of the addition of another guitar player a year ago." The band has recently signed with a new management company out of Orlando, Florida, and will be releasing a twelve song CD/cassette this fall called, *We're Not Joking*, which is also the band's parting line as they leave the live stage. They have incurred independent record label interest and rumors are flying everywhere about a major label showing heavy interest. Should the major label "nibbles" pan out, the release of the *We're Not Joking* CD will be delayed until after the first of the year.

Dead Serious will be touring the Southeast this fall and will also be appearing as an opening act for many national tours passing through the area. If you're not easily insulted or offended by open talk about the natural occurrences of the human metabolism, and you're in need of a different form of entertainment, it's a good bet that you'll be highly impressed with what Dead Serious has to offer. They supply your daily dose of headbanging metal music and something to laugh at to go along with it, what more can you ask for? As Dead Lee himself puts it: "... Maybe a barf bag and some earplugs — that's all you'll need."



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# FARCRY

# REGGAE Vibrations

This issue we are switching gears to look at Reggae artists in our own backyard. Perhaps one of the most popular is **FRONTLINE MASSIVE**. The band, not even celebrating their first anniversary, has hit the area with a furor well received by the Reggae community. Frontline Massive demonstrate culture with a raw, genuine Reggae authenticity. It's a relief to have a Reggae band that plays its own material. Rumors were circulating about a 12" release sometime in June, but at publication, there still has not been one. Certainly anticipation is building from their fans, who have been reported calling local record stores requesting the mysterious record. It's almost commonplace when there is a major act in the area for Frontline Massive to be the opening act. In fact, many in the Reggae community take it for granted that Frontline Massive simply "opens for major acts." With time and dedication, Frontline Massive will graduate from an opening act status to a major act themselves. It is definitely the intention of the band to progress and become larger. Their most popular song, "Legal," written by lead vocalist Tappa Zee, is notorious to their fans.



The members of the band are Zulu, Ras Makonnen, Tappa Zee, Tonto D. Benghi and Black Ninja.

There are other Florida Reggae bands that deserve a note of merit including **ELEMENTS**. The band is finally playing original music. Some of their most recent tunes are "Cool Down" and "My Way," written by Jahco Charles (bass and vocals) and Everton Samuels (lead singer and percussion). Other members of the band include Glenn Roy (drums) and Joe Bowan (keyboards).

Orlando has much to offer from the realm of Reggae. One band that has been playing the area since 1987 is **EMPHASIS**. Emphasis has opened for such acts as Third World, Alpha Blondy, Tiger and Ninjaman. The members include Mikey Ranglyn (keyboards and vocals), David Watson (bass guitar and lead vocals), Ricky Tafari (drums, keyboards, lead/back vocals) and Preston (lead guitar).

Many people, even in the Reggae community, may not be aware of **THE COCONUTS**, who boast an international background that includes a percussionist/vocalist from the Philippines and a bass player/lead vocalist from England. The Coconuts have taken Southwest Florida by storm. Perhaps this group stands out because none of the members of this six-piece band are of African-Caribbean or African-American background. The Coconuts are con-

stantly performing in Naples when they are not touring. The band is eager to take their commercial Reggae to a wider audience.

Dubbed by the *Tampa Bay Music Awards* as the Best Reggae Band, the word on the street is that **IAM-IYA** is breaking up. The band was a popular attraction ... especially for patrons and hotels/resorts. The group is slated to have only a few performances. Check them out before it's too late.

Another band that deserves to be mentioned is **DEMOCRACY**. Like many other Reggae bands, Democracy has been a strong opening act for such artists as Edie Lovett and Calypso Rose. The band also plays its own original tunes. Titles such as "Life is the Best Thing," "Always" and "I Really Do Love You" are now in their repertoire. The members include Oswald "Ham" Caines (bass and vocals), Vernon Wallace (keyboards and vocals), Steve Lake (lead guitar and vocals) and Robert Barnes (drums and vocals).

Tampa Bay will host its **7TH ANNUAL INTERNATIONAL FESTIVAL** on September 28th at Riverwalk Park (next to the Performing Arts Center). The event is slated from 11 a.m. to 7 p.m. Area vendors, musicians and dancers from all cultures are scheduled to participate. There will be food, games and a cultural bazaar of arts and crafts. It's a family event that you shouldn't miss. Check your local newspaper for further information or call the International Festival Committee (813) 935-3356 or (813) 223-8518. Ask for Katie Adams or Jody Wren.

The University of South Florida is proud to announce **"CELEBRATING OURSELVES"** — a tribute to ethnic diversity. The festival is scheduled for October 6th, 2 p.m. to 6 p.m. at the Tampa campus. As a part of the celebration, vendors representing different foods from around the world will be on campus, as well as local bands (including Reggae). Contact Tropix Entertainment (813) 972-2499 for further information.

It's Carnival time! Miami is having their **1991 CARNIVAL CELEBRATION**. Every year the carnival gets larger and larger. Carnival date is October 10th. See you in Miami.

Recently, at **JACK THE RAPPERS CONVENTION**, music "greats" were in attendance. From the world of Reggae, the dynamic **SHABBA RANKS** made a special appearance. He was a thrill to see singing pool-side with Traylor Load. Rumor has it that Shabba is coming to Central Florida for a series of shows. Keep reading Reggae Vibrations for further details. Till then, IRIE.

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## THE FLORIDA BLUES

*"I'm going to Florida  
Where the sun shine everyday  
Well I'm going down to Florida  
Where the sun shine everyday  
Take my woman down to the beach  
And sit down in the sand and play."*

The great Muddy Waters wrote this song as a tribute to a place he knew well — Florida. Yes, Memphis may be the birthplace of the blues, New Orleans (or is it Mississippi? I've lost track) may be the home of the blues, but the blues "vacations" in Florida, just like so many white-legged tourists in shorts and black socks.

Florida has played a major part in the development of blues music. Many wonderful blues artists were born in, raised in, or ran like hell from Florida. At the turn of the century, minstrel shows were all the rage, and some of the top shows came from Florida and played the south. The most popular was the Florida Cotton Blossom Minstrels, featuring the "unbilled Queen of the Blues," **IDA COX**. Ida was also known as the sepie **MAE WEST**. Some of Ida's better known (at the time) tunes included "Mean Papa Turn Your Key," "Midnight Hour Blues," "Wild Women Don't Have The Blues," and that tender love ballad, "Moaning Groaning Blues."

I'm not making this up. I wish I were. Truth is stranger than fiction.

Way before Gary Lewis and the Playboys we had the **FLORIDA PLAYBOYS** from Tampa. This group was an all-white country group, but it featured none other than Mr. "You Got the Right One Baby, Uh-huh" **RAY CHARLES**.

Brother Ray was actually born in Georgia, but at the age of two months his family moved to Greenville, Florida.

Ray had sight until he was about six, when, after watching his brother drown, he started going blind due to glaucoma. Ray attended the St. Augustine School for the Blind, where he learned to play many different instruments and read music in Braille.

As if going blind in Florida wasn't bad enough, his mother died when Ray was only fifteen, leaving him totally alone. The only thing he had was music.

Ray headed to Tampa where he played with many different bands. He even had to yodel when playing with the Florida Playboys. Imagine Ray Charles yodeling. I prefer not to.

Brother Ray saved \$600 and had a friend procure a map. Ray told his friend to find the place in the Continental United States that was as far from Florida as humanly possible.

Visit the Sunshine State, have your family die, go blind, and have to yodel to make a living. Who could blame Ray for wanting to get the hell out of here.

Ray went to Seattle and joined the Maxom Trio, where he never had to yodel again.

*"Think I'll go on down to Gainesville  
To see a friend of mine  
I believe I'll drop down to Gainesville  
Just to see an old buddy of mine  
If we not too busy  
We'll go down to Melbourne sometime."*

One of the most influential blues guitarists of all time grew up in Tampa (he was born in Georgia) and named himself after the city. He was born Hudson Whittaker but we know him as **TAMPA RED**.

The red headed Mr. Tampa developed a style of blues with just his guitar and a piano that had a big impact on the way blues was played. He had a sound that influenced young players like Big Maceo and Otis Spann.

You could hear a lot of Tampa Red's sound with the great Muddy Water's band of the fifties, with Otis Spann tickling the ivories.

Tampa Red moved to Chicago after playing clubs and parties all over Florida.

Mr. Red (whose head was shaped just like an egg!) was also one of the most prolific blues writers of his day, giving us such classic blues numbers as "It Hurts Me Too" (Elmore James had a big hit with this), "Sweet Little Angel" (made popular by B.B. King), "Love Her with a Feeling," and a filthy favorite of mine "It's Tight Like That," a big hit in 1928.

When Tampa Red moved to Chicago in the thirties, he set up a boarding house, where every blue artist who came to town stayed and rehearsed.

Tampa also gave us "Baby Let Me Play With Your Poodle," made popular by Chick Willis.

Mr. Red. may be Florida's biggest contribution to the blues.

The Sunshine State has also been the birthplace to many wonderful blues men and women.



**The egg-shaped head  
of Tampa Red**

**GABRIEL BROWN** was a guy born in Eatonville about 1910, and penned such songs as "I've Got To Stop Drinking," and every man's fear, "It's Getting Soft."

**SUSIE EDWARDS** was born in 1896 in Pensacola and became half of the popular minstrel team Butterbeans and Susie. Her comedy act detracted from her rich vocal style so she doesn't get the credit she might have. Susie's big numbers were "I Got Your Bathwater On" and "When My Man Shimmies."

Tarpon Springs, on the West Coast, aside from being the home of the world's only Sponge Museum, Sponge-o-rama, was the birthplace of **WILLIAM 'BILLY THE KID' EMERSON**.

William was an organist who later moved to Memphis and recorded with Ike Turner way before Ike started snorting and beating Tina (Anna Mae Bullock) Turner.

Pt. Lauderdale gave us **GUITAR NUBBIT**, so named because he lost a couple of fingers here in Florida as a child.

Florida may not be as famous as Chicago or Mississippi for blues, but we've had our share crawl out of the sand and humidity to make their mark in blues music.

Many area artists like **LUCKY PETERSON** and his dad, James, carry on the blues legacy.

I guess as long as folks go broke, go blind, and lose body parts here in Florida, we will have some blues to give the world.

*Marvelous Marvin can be heard in Tampa, mid-days on WMTX FM and AM (MIX 96). He recently broke his hand, but did not develop into any kind of blues singer.*



# MUSICIAN AMMUNITION

## ULTRAVIOLET PREPARING YOUR DEMO TAPE

### STUDIO FACTS:

For 24-track recording, rates vary from \$40 per hour to \$150 per hour. It is a good idea to do all your basic tracking at a less expensive studio, where there is less outboard and mixing equipment. At this point in your recording, effect gear is not necessary and the room will be less expensive without it. Then you can save your dollars for use in a more expensive room full of outboard equipment when you go into mix.

You can also book yourself into "bumpable" studio time and get a lesser rate. This is sometimes incorrectly referred to as "down time," which actually describes when the studio or room is not in use at all (that is, when the machines are being cleaned or repaired). Bumpable studio time is when the studio is not booked and a full-rate-paying client wants the time slot; you are then bumped and must reschedule your time some other day, therefore getting a lesser rate. If you realize the needs of the studio and become aware of how they work, you can better negotiate for your time.

### CHOOSING THE STUDIO:

If possible, take someone who you can trust to consult and give your honest advice when you go to check out the studios, preferably an experienced manager, producer or engineer. Scout out several local studios before deciding on one. Find out who has recently recorded there (although you should have researched the room well enough to know by now) and ask the studio rep to play you some of the facilities current projects. If there is anything you hear that interests you, determine who is the key person involved with those tracks. Then set up a meeting with him to discuss your ideas. It is actually better to use one of the studio's "house" engineers for a demo tape because he knows the equipment well. This way a band can achieve the

**"The reputation of the studio you choose is of major importance. Talk to others who have recorded there and get their reactions to the service and performance of those affiliated with the studio. Remember, you can tell a whole lot by just looking."**

desired recording without wasting time. It is preferred, however, for a new act to bring into the studio a producer who is already familiar with the band's style and taste in music.

Room ambience can be a big factor in your recording. When you clap your hands in a room with "soft walls" (fabric or padding) you don't get much echo back; this means the room is dead. You may not want to cut something intense like live drum tracks here. Rather, you will want a room that has hard surfaces where these echo type sounds are more prominent. For certain kinds of tracking you need live sounds, other times, a less echoed sound. Many people prefer wood surfaces as they are still live and ambient, but will absorb some of the echo. Examine the studio you plan to record in carefully so you won't be disappointed with the final product.

The reputation of the studio you choose (just like everyone and everything else your band surrounds itself with in the music biz) is of major importance. Check for cleanliness and well maintained equipment. Machine alignment before every session is crucial, so make sure the facility has policies for procedure on things of this nature. Talk to others who have recorded there and get their reactions to the service and performance of those affiliated with the studio. Remember, you can tell a whole lot by just looking.

Basically, you should detail everything about your project before going into the studio. Know the types of rooms you need to record in, the sort of people and influences you want in the studio, and place yourself in the best surroundings for your dollar. Now, you are ready to record.



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While the Warwick company's new Dolphin Pro II bass carries similar features to the Dolphin I, the Dolphin II is leagues above the former with a fingerboard that's fitted with twenty-four Warwick jumbo frets. This distinguishing element allows the Pro II bass to get a two-octave range on each string, rounding off the lower end of Warwick's bass range. The Dolphin Pro II carries a retail price of \$1,595. Contact: Warwick, Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002.

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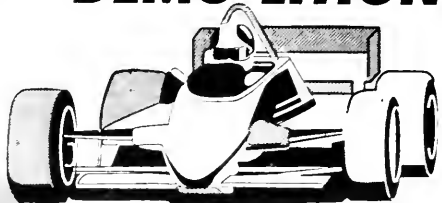
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# FLORIDA UNSIGNED BAND DEMO-LITION



## BAD HABIT Practice Tape

Recorded in the Practice Room

Although this is not an official demo from one of Jacksonville's favorite circuit bands, I felt it should be reviewed to let their fans in on a secret: Bad Habit write some kick ass stuff, and those of you that like Bad Habit should be screaming to hear these originals. They are a well talented, gifted outfit of musicians and need to be pursuing songwriting instead of covers. They are a soft/hard rock oriented outfit, and the singer is one of the best you'll hear within this format. by *Leslie R. Marini*

## THE CATHERINE WHEEL

Recorded at Full Sail, Orlando

Breezy and odd, yet very likable music from Tampa's Catherine Wheel. "Dark" gives me memories of old David Bowie and left me feeling good. A knock back a few imported, dark beers kinda sound to relax and enjoy and maybe even do some quiet partying to. by *Elizabeth Lee*

## THE ITCH

Recorded at Cled Sound, Ft. Lauderdale

As the music scene in our day takes a firm grasp onto alternative hard rock, The Itch makes its heavy debut with this three song demo to rival the best of the lot. Coming across as a serious version of the Limbomaniac's sound with flavors of Red Hot Chili Pepper's giving it a hot spice, The Itch are a blazing example of Miami's choice "things to come." by *Elizabeth Lee*

## TOMMY TYE DYE

Catchy tunes you won't hear on mainstream rock stations. The bass being the "star" instrument of this three song demo. Pretty basic alternative faire. Of special interest is the "Tye Dye Rap." This demo is actually fairly old and the band promises a new one available in early 1992. by *Elizabeth Lee*

## PRESS THE FLESH

Recorded at Blue Wall Studios

Probably the second most amateur sounding tape I've heard all year, the first being my three year old's taping of "Little Bunny FuFu" on his Fisher Price recorder!!! The mix is horrible and the band sound as if they are playing tin can instruments recorded in an acoustically poor men's room. Try again, guys! by *Elizabeth Lee*

## LYNN NORTON

Recorded at American Music Works, Pinellas Park

Thoughtful lyrics and a beautiful voice earmark this Tampa Bay artist's first demo effort I didn't enjoy the out-of-place guitar work, yet the songs were cohesive and workable. More confidence or focus is needed for this project to mature. It would be interesting to see what would happen if Lynn were locked in a room with nothing but Janis Joplin albums for a month or so. Still a good effort. by *Christopher Robin*

## GREGORY SARGE AND THE SIGNS

This is a nice 3-song tape by this tasty band. Beatlesque acoustic layerings and electric overtones give the songs depth and punch. The musicianship is tight, yet not overly mechanical. Catchy melodies and a dominant bass run in "You Saved My Heart" prove that this band knows how to write a song. Thumbs up on this one. by *Christopher Robin*

## TRIPLE XXX

A staple on South Florida's music scene is four piece hard rock band Triple XXX (whose former guitarist is now with L.A.'s highly-touted Rated X). These guys are finally garnering some of the attention they deserve after cutting a tune with Luther Campbell on Luke/Atlantic Records for an upcoming feature flick titled "Hangin' with the Homeboys." These guys are high-energy veteran showmen — their live show is a must-see for all rockers. by *UltraViolet*

## Razor Red

Recorded in Miami

Thumpin' hard rock is this band's forte. Radio ready hooks and gang harmonies make up "See No Evil." The second track "Without You" slows down as a typical

power ballad should, yet fails to evoke that swaying back on forth like you're on thiazine feeling that the good ballads do in concert. Back to a driving 4/4 beat on "Halfway to Hell" with the drums, guitar, bass and vocals all in the right places. Good catchy chorus and harmonies with potential. by *Christopher Robin*

## ACES WILD

Recorded in South Florida

South Florida knows who these guys are, and I honestly cannot wait for the rest of the world to know as well. They consistently leave their growing number of fans starving for more while they break down the walls of hard rock with explosive dynamics. Musically they display a wide range of earth shattering songs such as "Winners Circle" and "Broken Glass," while the four part vocal harmonies of "Diamonds and Holding On" are forcefully felt. Aces Wild are currently working on their upcoming album. by *Lorri Makela*

## ST. WARREN

The name St. Warren belongs to Brij & Brad St. Warren. Their songs are well written with memorable verses. "Blue Eyes" and "Always Be There" are motivational, uplifting songs that give the impression someone cares when you're feeling down. You'll enjoy listening to this vocally and musically talented group. Keep an ear and an eye out for them. by *Lorri Makela*

## ARSON

Arson are five very talented guys out of Ocala, Florida. This 4-song demo is loaded with impressive material. Their sound is unmistakably influenced by Dokken. With songs like "Rock n' Roll Dreaming," "Loves A Gamble," "Heartbreak" and "Remember Me," this band cannot go wrong. I can recommend giving Arson a chance to set fire to your speakers. by *Lorri Makela*

## WALL II WALL

Wall II Wall, South Florida's premier local band, recently opened for national acts such as, Zebra, Vixen, Baton Rouge and several others. With a unique style, strong vocals and superior musical percussion, W2W have an outstanding chemistry; the outcome is a memorable, dynamic performance.

## DEL HELLS (formerly Many Faces Of Mary)

Recorded at Panda Studios, Clearwater

It's a true miracle that one of the members of the Roxx Gang lineup has decided to wash off the makeup and hairspray and grow up to make real music. David Blackshire (Ex-Roxx Gang drummer, now guitarist), Marty Saint (lead guitar), Steve Webb (drums) and Sean DeLong (bass and lead vocals) have come together and produced a 4-song demo that range from a hard/soft tune about the social pains in America today, to a steady-paced song that decries the ever popular inconsistencies of television evangelism. The best song is "No Big Surprise," a well-written, well thought out tune that even has the general public in mind — a real classic. by *Lee Ann Leach*

## WEAPON

Recorded at Magnum Alford, Jacksonville

A mainstay metal force in Jacksonville, Weapon recently recorded this 4-song demo. Guitarist Joe Bennet is the focal point of the music, employing a wide variety of skills without boring the listener or showing off. There was a very strong period in metal just before the birth of thrash when California guitar players in metal bands began absorbing New York punk a la Johnny Ramone. The result was a blending of speed into the scene, while sticking with the metal format. It's from this period that Weapon draw most of their influence. The writing also presents a good balance, and the vocals are allowed plenty of pitch and places to scream, growl and even croon a little. I'm looking forward to more. by *Leslie R. Marini*

## VANDAL

The songs cover a wide range of topics and contain diverse undertones, showing the band's varied musical influences and styles. Backed by a solid rhythm section, the dynamic guitar innovations, and strength and emo-

tion in the vocals combine to form compelling, melodic songs in which you can feel the intensity. Favorite tracks include "It's Only Love," "Bum Struttin' Blues" and "Self Destruction." All the songs possess immeasurable potential, and would complement any rock & roll lover's collection. by *Karat*

## MAD MARGRIT

There's a heavy Poison influence in the first song, "Someone To Love," and the ballad number, "Just You and Me," is melodic without getting wimpy ... even without the guitar parts, which perk this number up and set it apart from the usual predictable MTV crap. Mad Margrit are from the standard school of hard rock & roll, but that's not a crime. Good songs, good vocals, and a smooth polish in the arrangements brighten up. Mad Margrit to an A+ rating ... and as a band to watch for. by *Leslie R. Marini*

## KEITH KOLLINS/KRUNCH

Recorded at American Music Works, Pinellas Park

Hey! This is some ba-a-d sounding stuff. Krunch remind me of nights of drunken stupors, uncontrollable mosh pits, cheap horror movies with lots of blood, and cold pizza. What a great way to spend a weekend. Listening to Krunch, I get the feeling that this is a band that may not go anywhere, but who gives a stage diving fuck. As long as they can play, drink beer, play, get paid, play, have enough money left over for gas and food, as long as the P.A. holds up, and as long as they can play, they're gonna play. A band like this should serve as a lesson to all those other bands out there so hung up on "making it." Just as the cockroach that becomes resistant, so will Krunch. It's going to take more than chemical warfare to hold these guys back, and you know what happens when they get used to that stuff — it just takes more. by *Leslie R. Marini*

## JIMI SIN

Recorded at Upland, Arlington, VA

The sound represented here is the same sound that has been missing from rock & roll for too long. The sound of crash and burn, white boy's blues and paying your dues. This is a very honest sounding effort and I would like to hear more. by *Leslie R. Marini*

## DOGS ON ICE

Recorded in somebody's basement

This demo has been floating around for some time, haunting me and getting in the way of finding my Ramone's tapes. How dare this demo do this to me? Is it punk rock? Is it Heavy Metal? Is it fair to label this wonderfully sarcastic, witty and humorous band with that sappy "alternative" title? If I do, it will doom the Dogs On Ice to dreary gigs with bad PAs and warm beer. I will say that Dogs On Ice have all the talent they need to be the "Mad Magazine Band of the Year," and we should look for them to play a car wash gig real soon. by *Leslie R. Marini*

## INFERNO

Recorded in the band's practice room

Methodical, well planned ethereal heavy metal from a young band from Jacksonville. This is a band that is still in the raw stages but concentrating on writing and developing a sound — and it's beginning to emerge. You can pick up the influences pretty easily — Metallica in the *Masters of Puppets* stage, early Queensryche, late Rush, some good Rising Force. With song titles like "Psychic Distance" and "Stratospheric Pandora," Inferno are a band not afraid to do what they want, come what may. I predict a bright future for this band as they learn more about what it is they want to do and get a better feel for their instruments. by *Leslie R. Marini*

## FRONTLINE

Recorded at Cled Studios, Ft. Lauderdale

Although Frontline may be a brand new name on the South Florida club scene, this band has already garnered an industry buzz and fan base after playing out only twice. Together for four months, Frontline's first gig was opening for White Lion and blew the headliners away. These boys are no newcomers to the biz [all five members have performed in other bands extensively for years] and positively smoke onstage. Great songs, players and showmanship guarantee Frontline a whole lot of success real soon. by *UltraViolet*

## DRAGONFLY

Recorded at Outline

I'd like to hear a little less restriction from these guys along with a faster rhythm section. "I'm on Your Side" is the best cut — the vocals stay on key — and the entire arrangement is powerful. I detect some talent here, but I also detect the need for a lot of work, and some room for originality. "I'm on Your Side" is the saving grace. If Dragonfly can pick up where this cut leaves off, they could accomplish a lot more. by *Leslie R. Marini*

## ELUSION You Gotta Dance

Recorded at Quantum and Calliope Studios

Elusion have been plugging away at their trade for approximately twelve years. From the sounds of the two song release sent my way, these three musicians have something that many popular dance artists don't — natural talent. Each of the McPhersons, Christopher, Dean and Michael, play instruments and write as well as run their own production company, "You Gotta Dance," says it all, I couldn't keep still listening to it! "High Class Playmate," a soulful ballad (from the old school of soul) seems tailor made for Kacy Kase's top 40. by *Blackie*

## MEAN STREET

Mean Street supply a steady dose of rock & roll. Many of the lyrics rise above the everyday mundane, as on "The Dreamers Song," an eye opening track reflecting on the poverty and famine in our often times cruel world. The vocals are strong, and versatile. The only beef about this release is the production. Everything, except the vocals sounds muddled, even the guitar gets lost in the background, in the rhythm parts of the songs. I'd bet that live these guys have a big sound that obviously wasn't captured on tape. by *Blackie*

## ALLIGATOR ALLEY

Their music is a powerful mix of straightforward stomping rock & roll, classic heavy metal and a little down home blues thrown in for flavor. Their hard rocking tunes run the gamut of hard rock, with powerhouse ballads such as "Dreams," and "Open Your Arms" and the alternative-tinged slammer "Indian Song," to the nasty flat out thumpers such as "Evil Machine" and "Whiskey Drinkin' Man." The band radiates attitude on stage, and has become a local favorite in South Florida. by *Jim Hayek*

## WET FLOWER

Recorded at Hiway Studios & Jooby's Shed Studio

Very interesting, this tape. It brings to mind the late 70's, early 80's when bands like Blondie, The Waitresses, and Josie Cotten were around and bands had fun. France Bias is a very versatile vocalist, and she obviously has a great time experimenting with her voice. The songs are catchy and short, no loss of attention span here. "You Just Watch Me Do It" a quirky little tune ranks as the fave track. With the frolic and mirth captured on their demo, just think of how entertaining it will be to see and hear Wet Flower live. by *Blackie*

## Billy Stewart

Billy Stewart, who boasts and impressive bio and two former top ten songs with the 1986 dance music group Calhoun, has relocated from New York to Melbourne, Florida. He is now pursuing a solo career as a singer/songwriter, and has released a two-song demo. His music in the Top 40/Phil Collins vein, with heavy keyboard influences and no guitar (at least I didn't hear any). Both tunes, "Back to You" and "If I Could Change" had me absent-mindedly singing along by the end of the song. I would love to hear these pop songs with a heavier bass and guitar sound. A little "oomph" here and there might bring Billy Stewart and his songs back into the spotlight. by *Sandie Olmsted*

Note: The next releases are commercially available, but we ran out of room on the Test Spins page.

## MORBID ANGEL Blessed Are The Sick

What can be said about the newest release from Morbid Angel? Extremely brutal! David Vincent's vocals from hell come right at you. This album even has a mellow piano tune: "In Remembrance." All death metal fans must buy this one. by *Tony Brown*

## MASSACRE From Beyond

Massacre, originally formed in 1985, but disbanded after recording a 4-song tape titled, *From Beyond*. The band is now back with ex-Death members Kam Lee, Rick Rozz, Nill Andrews and Terry Butler, who have re-recorded *From Beyond*. Featuring such songs as "Corpse Grinder," and "From Beyond," Kam Lee's growls and singing help make this one of the best death metal tapes of the year. by *Corey Ditano*

## MEGASMEGMA Lovedrips

This tape is raw punk-metal. The songs, with titles like "Mosh Yer Mom" and "Fiends of Gynecology" set the tone for this whole affair. These guys apparently don't take themselves too seriously. If you're into obnoxious music that doesn't sound half bad, and lyrics that are completely asinine, you might want to check this out.

## ATHEIST Unquestionable Presence

The new release by Atheist is not your typical death metal in any way shape or form. A new style of musician has evolved, just as brutal, but much more precise. This is talent. The Kreator style vocals set this whole album in a class of its own. It's not Guns 'n' Poseurs, so get a clue and buy it. It's great.

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